"Vādirāja's Kāvya has its own individuality and striking features. It possesses an artistic unity; its descriptions are proportionate; and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. Vādirāja is seen here as a mature poet. ... The poem is short in compass, modern in theme and moralistic in tone—a rare combination indeed! ...

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From the Foreword

by

Dr. A. N. UPADHYE

YAŚODHARACARITA

OF

VĀDIRĀJA

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VĀDIRĀJA'S YAŚODHARACARITA

A LITERARY EPIC

WITH

A Sanskrit Commentary by Lakṣmaṇa

Critically edited
with
VARIANT READINGS, ENGLISH INTRODUCTION and TRANSLATION

BY

Dr. K. KRISHNAMOORTHY, M. A., B. T., Ph. D.

Reader in Sanskrit and Head of the Department,
Karnatak University, Dharwar.

with a FOREWORD

By

DR. A. N. UPADHYE, M. A., D. Litt.

KARNATAK  UNIVERSITY

DHARWAR

1963

वादिराजविरचितं

यशोधरचरितम्

महाकाव्यम्

लक्ष्मणकृतव्याख्यया समन्वितम्

सम्पादकः आङ्ग्लटीकाकारः भाषान्तरकारश्च

डा ॥ के. कृष्णमूर्तिः

कर्नाटक विश्वविद्यालय

धारवाड

१९६३

Dedicated

to

Dr. D. C. Pavate, M. A. (Cantab.)

Vice-Chancellor, Karnatak University, Dharwar

in token of

high regard and gratitude

for his kind interest in and encouragement of

Sanskrit Studies.

FOREWORD

The story of Yaśodhara has maintained a sustained captivation for centuries together, with the result that many authors have expended their poetic talents and narrative gifts on the elaboration of it in different languages of our land. The initial motif of the tale is a queen's degrading infidelity to her noble and loving husband who, along with his mother, is finally administered poison by her; and this has been superimposed by the fundamental concepts of Śramaṇic ideology, such as the doctrine of Ahiṁsā (even in intent), the theory of rebirth, and the inviolable and undiluted moral law that one can never escape the consequences of one's thoughts, words and acts. These and allied concepts have been oft repeated by Jaina authors in all their narratives with a view that the erring man and woman might learn a lesson for the well-being of themselves and of others, both in this world and in the next. The story of Yaśodhara has proved quite suited for propagating these ideas; and naturally, many authors have tried their hands on it.

After the work of Prabhañjana (which is no more available) the most significant Tales of Yaśodhara are the *Yaśastilaka* of Somadeva (A. D. 959), the *Jasahara-cariu* of Puṣpadanta (who finished his *Mahāpurāṇa* in (A. D. 965), and the *Yaśodhara-carita* of Vādirāja which is being presented in this edition.

Somadeva is well-known for his massive scholarship. His *Yaśastilaka*, in addition to its literary and stylistic excellences of a prose romance

in Sanskrit, is a veritable encyclopædia of a theologian of the middle ages who is out for moral and religious edification. Puṣpadanta's poem attracts us for its composition in the popular Apabhraṁśa dialect, rich in vocabulary and catching on account of its metrical patterns. Vādirāja's kāvya has its own individuality and striking features. It possesses an artistic unity; its descriptions are proportionate; and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. Vādirāja is seen here as a mature poet. In his flow of poetry, as the Editor puts it: 'Not a word is in excess' and 'the figures of speech come at the poet's bidding.' 'In sheer poetic quality it [i. e., the *Yaśodharacarita*] is second to none in Sanskrit literature; and as the shortest and sweetest Mahākāvya, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed.' The episodes of rebirths are often looked upon as boring; but they supply opportunities to a resourceful author to multiply his characters, both human and sub-human; and Vādirāja has ably turned them out to his advantage. 'The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life.'

As a result of the researches of various scholars, so studiously summarised by the editor in his Introduction here, we possess now a good deal of definite informa-

tion about Vādirāja as well as about his date, place and works.

Vādirāja belonged to the Nandi Saṁgha of Jaina teachers. Śrīpāla was his grand-teacher; Matisāgara, his Teacher; and Dayāpala, the author of the *Rūpasiddhi* on the Sanskrit Grammar of Śākaṭāyana, was his co-student. His residential colony was Siṁhapura, either modern Singavaram (Dt. Tanjore) or Singatta-kuricchi (Dt. Trichy) in Tamilnāḍu. He was a contemporary, and highly honoured at the court, of the Chālukya king Jagadekamalla Jayasiṁha II (A. D. 1018 to 1042). The area of his activities lay both in Karṇāṭaka and Tamilnāḍu of the present day, as borne out by literary and epigraphic references to him. Vādirāja has to his credit two Sanskrit poems: the *Pārśvanāthacarita* (completed in A. D. 1025), the opening verses of which have proved of great referential value, and the *Yaśodharacarita*. Of his two Nyāya works, the *Nyāyaviniścayavivaaṇa* has turned out to be important not only for its logical exposition but also for its having enabled the scholars to reconstruct the original text of Akalaṅka which otherwise was not available; and the *Pramāṇanirṇaya* is a useful manual. And lastly his *Ekībhāvastotra* is a hymn in Sanskrit, full of devotion. Vādirāja himself speaks of his eminence as a grammarian, logician, poet and a man of religion. So far, no work of Vādirāja on grammar has come to light. He is lavishly praised both as a poet and as a philosophical disputant by his contemporary and subsequent writers in Sanskrit and Kannaḍa and also in some inscriptions. His various titles as well bear testimony to his outstanding gifts.

Though the *Yaśodharacarita* of Vādirāja was neatly printed some fifty years back, a more authentic edition of it equipped with the necessary critical accessories and along with a detailed study of Vādirāja as a poet was a desideratum. DR. K. KRISHNAMOORTHY, Karnatak University, has brought out here a critical edition of it which is a model of its kind. The text is critically presented along with the Sanskrit commentary of Lakṣmaṇa (C. 1550 A. D.), neatly edited and published for the first time. The masterly Introduction takes stock of the earlier researches and brings out all the salient facts about Vādirāja and his works. The *Yaśodharacarita* is thoroughly studied bringing out its position among other works of its kind and presenting a critical estimate of its characters and of its literary qualities in the broad perspective of Sanskrit literature. A detailed study of the Sanskrit commentary has become quite fruitful. DR. K. KRISHNAMOORTHY has undoubtedly given by his thorough study a worthy position to Vādirāja rightly deserved by him in the galaxy of Sanskrit poets.

A continuous presentation of the Sanskrit text without the Sanskrit commentary coming in between, would have been more helpful to the reader of the *Yaśodharacarita*. May be, in giving the Sanskrit commentary immediately after each verse and in giving a lucid English translation at the end, the editor hopes that the *Yaśodharacarita* might find a place in the Sanskrit courses of our Universities. I have no doubt that such a hope is justified; and sections from the *Yaśodharacarita*, on their own merits, can easily take place of a few cantos of the *Raghuvaṁśa* of Kālidāsa or some select passages from the *Rāmāyaṇa* of Vālmīki.

The description of the Mss. of Lakṣmaṇa's commentary seems to be repeated on pp. 3–4 and 77–8 of the Introduction. His suggestion that Kaṭṭagā stands for the river Ghaṭaprabhā need not be easily ruled out; but can it not be just a Kannaḍa name of the river Krishṇā, with the *k* suffix, i. e. in Sanskrit, Kṛṣṇa (kā)? Kaṭṭu or Kiṭṭu is a well-known household equivalent of the name Kṛṣṇa in Kannaḍa. Rāmacandra is not a Tīrthaṅkara, but one of the Śalākāpuruṣas in Jaina theology (p. 47 of the Intro.). A thorough orthographical consistency in presenting the Sanskrit commentary would have been more welcome. Often inverted commas put for the quotations are not quite precise, but look like intruders. They could stand better at the close of complete words: rather —*nirvāṇam' ityamaraḥ* than —*nirvāṇa' mityamaraḥ* (p. 90). These minor points may be attended to in the next edition.

DR. KRISHNAMOORTHY deserves the gratitude of all earnest students of Sanskrit literature for this critical edition of the *Yaśodharacarita* equipped with a learned Introduction and a careful English Translation of the text.

KOLHAPUR
6–4–63 } A. N. UPADHYE.

PREFACE

It was in June 1960 that the need for a critical edition and study of Vādirāja's *Yaśodharacarita* was first brought home to me by Prof. D. L. Narasimhachar of Mysore in the course of a personal talk; and it received encouragement from my other teachers, Prof. T. N. Srikantiya and Prof. N. Sivarama Sastri, when I broached this idea with them. Sri H. Deveerappa, Director, Oriental Research Institute, Mysore, helped me by getting an authorised transcript of the Ms. in his Institute within a week of my request to him. Dr. P. K. Gode, of the Bhandarkar Oriental Research Institute, Poona, was equally considerate in providing me with a transcript of the Poona Ms. I found from Sri K. Bhujabali Shastri's Descriptive Catalogue of Mss. at Mudabidre (South Kanara) several Mss. of the work and wanted to consult them personally. Dr. D. C. Pavate, Vice-Chancellor of the Karnatak University, was good enough to sanction my tour to Mudabidre as part of my official work; and in this connection Dr. S. C. Nandimath, Dr. A. N. Upadhye, Shri K. S. Dharanendraiya, Director of Literary and Cultural Development in Mysore, and the Registrar, Sri S. S. Wodeyar favoured me with kind letters of introduction. At Mudabidre I cannot forget the kindness I received at the hands of Pandit K. Bhujabali Shastri, Jaina Siddhant Bhavan, His Holiness Sri Pārshvakīrti Mahāswāmigalu of the Dānashālā Matha, Pandit Nagaraja Shastri, the Officer-in-charge of the Mss. Library of the Matha, and Sri Devakumar Jain of the local High School. All these gentlemen spared no pains to make my stay there comfortable and gave me every facility for copying the

Pārśvanāthacārita: The correct date is 1025 (as stated on page 26) and not 1050 as printed. Readers are requested to make this correction.

Since the erudite Foreword of Dr. Upadhye leaves nothing to be added regarding the nature and value of this work, and since my Introduction dwells at length on the details, I have confined myself to thanksgiving in this Preface. I hope and trust it will be received with sympathy by those interested in Sanskrit learning.

DHARWAR
12-4-1963

K. KRISHNAMOORTHY

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INTRODUCTION

1. Sanskrit Text

The text of Vādirāja's *Yaśodharacarita* presented in this work represents the form in which it was known to its only ancient commentator, Lakṣmaṇa, whose commentary is also published here for the first time.

For purposes of recording the variant readings, the following manuscript and printed material has been utilized :—

I. Palm-leaf Manuscripts in the Jaina Dānaśālā Maṭha, Mudabidre (S. Kanara) :—

1. A–No. 703 (with marginal notes in Kannada)
2. B–No. 225 (very old)
3. C–No. 578 (the oldest ; appears to be at least 400 years old).
4. D–No. 767 (some leaves missing at the end)
5. E–No. 205 (quite old)
6. F–No. 816 (about 200 years old)
7. G–No. 799 (ditto)
8. H–No. 132 (ditto)

All these are palm-leaf manuscripts in Kannada characters. None of them, unfortunately, record any date.

II. M–Transcript of a palm-leaf Ms. (in Kannada characters) in the Mysore Oriental Research Institute.

III. P–Transcript of a palm-leaf Ms. in Devanagari, No. 1457 of 1886–92 in the Govt. Manuscripts Library, Bhandarkar Oriental Research Institute, Poona.

do not constitute a meaningful word, are not recorded in the footnotes. Even a random comparison of the present edition with the *editio princeps* will reveal how it is an improvement, and more reliable, in respect of correct readings.

The eight Mss. at Mudabidre seem to be descendants of one and the same family as they show only minor variations. The commentator's readings too confirm to this text tradition. Therefore, while readings of M, P, Ar and T are throughout fully recorded in the footnotes without any omission, only important variants of the rest are noted. The total No. of verses in our Text is 294 (or 295 since in III 6 we have really 2 verses marked 6a and 6b) and this comes close to the No. 296 mentioned by Hiralal in describing Mss. in C. P. and Berar (Nagpur, 1926). For other Mss. of the *Yaśodharacarita,* duly reported, see the *Jinaratnakośa* (Poona, 1944) P. 319, No. XIV.

2. Sanskrit Commentary

The Sanskrit Commentary of Lakṣmaṇa, published here for the first time is based on the following four Mss., all of them deposited in the Jaina Dānaśālā Maṭha Mudabidre (S. Kanara) :—

1. **No. 199 :**

   size : 19½″ × 2″.

   folios : 32.

   lines : 8.

   letters in a line : 80 to 84.

   date : about 300 years old.

   condition : Worm-eaten, partly damaged but mostly accurate.

2. No. 812 :

size :	$12\frac{1}{2}'' \times 2\frac{1}{4}''$.
folios :	26.
lines :	13.
letters in a line :	52 to 56.
date :	about 200 years old.
condition :	Fairly written with a few spelling mistakes.

3. No. 242 :

size :	$13\frac{1}{2}'' \times 1\frac{1}{2}''$.
folios :	41.
lines	8.
letters in a line :	50 to 54.
date :	about 150 years old.
condition :	good.

4. No. 303 :

size :	$19\frac{1}{2}'' \times 2''$.
folios :	33.
lines :	8.
letters in a line :	54 to 58.
date :	about 150 years old.
condition :	very good.

These four Mss. of the commentary, again, look like copies of each other without any significant variants. Hence no variants have been recorded in this edition.

3. Vādirāja's date, place etc.

We may take a brief survey of the research work done by scholars over the last fifty years before we sum up our conclusions :—

The term Vādirāja or ' King of debators ' appears on the face of it to be a title rather than a proper name ; and T. A. Gopinatha Rao[1] put forward the hypothesis that Vādirāja's proper name was Kanakasena, " who, in an inscription (No. 35 Nagar Taluk, Shimoga Dt.), is said to have been the *guru* of the Ganga King Rāya Rāchamalla and in another of Jayasiṁha Chakravarti (No. 17 Belur Taluk, Hassan Dt.) and that he had for his disciples Oḍeyadeva *alias* Śrīvijayadeva, Puṣpasena, etc. (No. 35 Nagar Taluk, Shimoga Dt.). ... His disciple Śrīvijaya was the *guru* of Būtuga Permmadi (No. 17 Belur) who, we know, reigned about 950 A. D. Taking all these facts into consideration, it is certain that Kanakasena Vādirāja lived in the second half of the 10th century A. D. "

It appears indeed strange to us how this editor could have ignored the indubitable piece of internal evidence recorded in the Sanskrit Introduction of the joint editor, Kuppuswami Sastri, in the covers of the same book[2], viz., that one of Vādirāja's works, the *Pārśvanāthacarita*, was composed in 1025 A. D., and therefore the author was to be assigned to the second quarter of the 11th century.

But the latter, Vādirāja II (or the author of *Yaśodhara-carita*) was the pupil of Matisāgara and a co-pupil of Dayāpāla, the author of *Rūpasiddhi* (a grammatical treatise illustrative of *S'ākaṭāyana-vyākaraṇa*)[10].

According to Hultzsch, Dayāpāla and Śrīvijaya-Oḍeyadeva were pupils of Kanakasena-Vādirāja (I) also.[11] This Kanakasena was the family preceptor of Gangas, including Būtuga and Rakkasaganga Permānaḍi (978 A. D.).[12] He thinks that the above Śrīvijaya-Oḍeyadeva cannot be identical with Oḍeyadeva-Vādibha-siṁha who was a pupil of Puṣpasena, and author of the *Kṣatracūḍāmaṇi*.

Hultzsch believed that Ajitasena-Vādībhasiṁha was a pupil of our Vādirāja (II)[13], and a *guru* of the Yādava king Ereyanga as well as the Sāntara king Tailuga (I) (1103 A. D.).

This overwhelming epigraphical evidence marshalled by Hultzsch was overlooked not only by Hertel but also by Keith who followed Hertel in his account of Vādi-rāja's *Yaśodharacarita*. Keith states[14]:—

> "The Jains naturally enough aimed at vying with the classical epic, and we have in the *Yaśodharacarita* of Kanakasena Vādirāja, a resident of the Dravida country, whose pupil Śrīvijaya flourished about

A. D. 950, a *Kāvya* in four cantos with 296 verses. Its contents agree with the *Yaśastilaka* of the slightly later Somadeva, showing that the tale must have been then current; the two versions differ slightly in content but not in spirit."

Even Dr. P. L. Vaidya has accepted Keith's opinion without verification in his edition of Puṣpadanta's *Jasaharacariu* (p. 25, Introduction). Sri K. V. Raghavachar has retained the error in his edition of Kannada *Yaśodharacarita* by Janna (3rd edition, 1961, Mysore, p. xix). Dr. S. K. Belvalkar erroneously identifies Vādirāja with King Jayasiṁha himself in his *Systems of Sanskrit Grammar* (p. 72).

The credit of having ably exposed many of the errors in the above statement goes to Dr. A. Venkatasubbiah.[15] In addition to the inscriptional references noted by Hultzsch, Dr. Venkatasubbiah adduces the evidence found in the *Praśasti* of Vādirāja (II)'s philosophical treatise—*Nyāyaviniścaya-vivaraṇa* to prove that our Vādirāja who exclusively held the title of *syādvāda-vidyāpati*, *ṣaṭtarka-ṣaṇmukha* and *Jagadekamalla-vādin* could have written " his *Yao dharacarita* at some time after 27th October 1025 and before Jayasiṁha's death in 1042 A. D. "[16] He adds —

15. *Vādirāja's Yaśodharacarita*, ZII. Band 7; Heft 2, p. 179 ff.
The present editor is highly indebted to Dr. A. Venkatasubbiah for the gift of an off-print of this valuable article. The error in question was noticed by Prof. D. L. Narasimhachar also in his article in Kannada on Janna and Vādirāja—Journal of the Kannada Literary Academy, XV. 4.

16. *Loc. cit.* p. 180.

"It is true that, as stated by Hertel (loc. cit.), Keith and Hultzsch (*loc. cit.* p. 697), Śrīvijaya was the disciple of Kanakasena Vādirāja ; but he did not flourish in about A. D. 950 as these scholars have said. Nor did Kanakasena Vādirāja live before 940 A. D. as stated by Hultzsch (p. 696, *loc. cit.*). For on the one hand, his *guru* Śrīpāladeva was the contemporary of King Kṛṣṇa (see the Śravaṇa-Belgoḷa inscription No. 67 in Ep. Carnatica, II², p. 25 who has to be identified with the Rāṣṭrakūṭa Kṛṣṇa III (A. D. 945–956 · ·) ; and on the other hand, his disciple Śrīvijaya was the *guru* of the Ganga Princess Caṭṭaladevi, Udaya Sāntara and Barma–Sāntara who made a grant in A. D. 1077 to Śrīvijaya's disciple Kamalabhadra. "[17]

Another important question discussed by Dr. Venkatasubbiah in the above article is the place of Vādirāja (II) :—

It is true that Kanakasena Vādirāja, Matisāgara and Vādirāja II were all pontiffs (see Hultzsch, loc. cit.) of the Aruṅgalānvaya of the Nandi-saṅgha of the Draviḍa-saṅgha (or Draviḍa Gaṇa). But it does not follow therefrom that Kanakasena Vādirāja was a resident of the Draviḍa or Tamil

country. For we learn from verse 2[18] of the *Pārśvanāthapraśasti* that Śrīpāladeva, the *guru* of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion...*siṁhapureśvareṇa racitā*, from the *Nyāya-viniścaya-vivaraṇa*), the chief of Siṁhapura; and this indicates that Siṁhapura was the seat of the pontiffs of this line. Now Siṁhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the *gurus* of this line who died there. See, for instance, Ep. Carnatica VI, p. 165, which contains the epitaph, incised on rock, of Ajitasena Vādībhasiṁha who was a disciple of Śrīvijaya, the *sadharmā* of Vādirāja II; *ibid* II pp. 23 ff. (*Ep. Indica* III. 184 ff.), which contain the epitaph of Malliṣena-maladhāri-deva, who was the disciple of the above-named Ajitasena; *ibid.* VIII p. 265, which gives the epitaph of Puṣpasena; *ibid.* III, p. 172 which gives the epitaph of Candraprabha; and *ibid.* X, p. 220 which gives the epitaph of Guṇasena. All these *gurus* belonged to the above-mentioned Aruṅga-

18. '*tasmin abhūdadbhuta-saṁyama-śrīstraividya- vidyādhara-gīta-kīrtiḥ / sūriḥ svayaṁ Siṁhapuraika-mukhyaḥ Śrīpāladevo naya-vartmaśālī //*'.
We will have occasion to consider this more fully in a later section.

lānvaya of the Dravida-saṅgha and their epitaphs are all in the Kannada country." [19].

The next noteworthy scholar who attempted to give a full account of Vādirāja, his date and works, is Sri Nāthūrām Premi. In his very well documented and authoritative chapter on Vādirāja in his Hindi work — *Jain Sāhitya aur Itihās*[20] (pp. 291–299), the only additional investigation we find is of the place *Kaṭṭagā-tira-bhūmi* where Vādirāja's *Pārśvanāthacarita* was composed as expressly mentioned by him in the colophon of that work. He finds it difficult to make out the expression as it is, amends the reading into *Kaṭṭageriti bhūmau* and explains it as referring to 'Katgeri', now a village and Railway station near Bagalkot (Bijapur District) on the Hubli–Sholapur line[21]. He opines further that this must have been a capital of Jaga-dekamalla Jayasiṁha.

Nāthūrām Premi also notes for the first time another Vādirāja (III) who succeeded our author in the succession–lists of the same Draviḍa Saṅgha. This last Vādirāja is referred to in two epigraphs at Śravaṇa-Beḷgoḷa — one of 1125 A. D. and the other of 1200 A. D., and we learn from these that the Hoysala ruler Viṣṇuvardhana gave a village as gift to Śrīpāla Traividya, who was posterior to Vādirāja II in the same *guruparamparā* and who was the *guru* of Vādirāja III; and when Śrīpāla died, his pupil Vādirāja III got a

temple of Jina constructed in his memory. In a foot-note the learned author notes that this last Vādirāja was the *guru* of the Ganga king Rācamalla IV or Satyavākya.[22]

The identifications of Siṁhapura and *Kaṭṭugadira-bhūmi* proposed by the above scholars seem to us entirely unwarranted. There are indeed quite a number of 'Siṁhapuras' already recorded in ancient Indian geography, *e. g.*, one in the Punjab identified by Cunningham with Kaṭās in the District of Jhelum,[23] one referred to by Hiuen Tsang on the Western bank of the Indus as a dependency of Kashmir,[24] the one mentioned in the Mahābhārata as conquered by Arjuna[25] and the one famous in Jaina Purāṇas. We are not concerned here with any of these because they are not in any way proximate to the territories of Jagadekamalla Jayasiṁha. Dr. Venkatasubbiah quotes the authority of R. G. Bhandarkar to identify our author's Siṁhapura with modern Sihur, " in the Kannada division of the Bombay Presidency ". But this is all erroneous because Bhandarkar has nowhere in his book located Sihur " in the Kannada division of the Bombay Presidency ", but only said that linguistically ' Sihur ' is a modernisation of the form ' Siṁhapura '. The identification is thus only Dr. Venkatasubbiah's, and it is not borne out by facts. According to the *Bombay Gazetteer*, ' Sihor ' is a town in Gujarat or present Saurāṣṭra and not in Karnataka. This is also corroborated by the Palitana

22. *Op. cit.* p. 294.

23. Archaeological Survey Rep. Vol. II. p. 191.

24. M. L. De, *The Geographical Dictionary of Ancient and Medieval India* (Luzac, 1927) p. 186.

25. *Ibid*, *Sabhāparva*, ch. 27.

plates of Dhruvasena I (Valabhī) dated 529 A. D.[26] The identification thus does not help us and we must look to other Siṁhapuras.

Despite the fact that Karnataka formed the centre of our Vādirāja's literary activity, we have other references which indicate that Siṁhapura was situated in the Tamil country. For instance, the following is the colophon of Belgoḷa-Paṇḍitavarya *alias* Cārukīrti's work, *Gītavirāga*, a Ms. of which has been noticed by Pandit Bhujabali Śāstri :—

Drāviḍadeśaviśiṣṭe siṁhapure labdhajanmāsau ।
Belgoḷa-paṇḍitavaryaḥ cakāra śrīvṛṣabhanāthavara-caritaṁ ॥

It is specifically stated herein that the above author who had settled down in Śravaṇa-Belgoḷa was born in 'Siṁhapura of the Tamil country'. This, taken in conjunction with the 'Dravida Saṅgha' and 'Aruṅgalānvaya' of our author, will point to a place only in Tamilnad as his plausible home-town.

In Tamilnad, too, there are epigraphical references to more than one 'Singavaram':—

1. Singavaram in the Gingee Taluk of the South Arcot District. *Siṅgapuranāḍu* included Nerkunam and Vedal in the Wandiwash Taluk

of the North Arcot District and Tayanur in the Tirukkoyilur Taluk of the S. A. district.[28]

2. Singavaram in the Arantangi Taluk of the Tanjore District.
3. Singatta-kuricchi (between Mattur and Mandayur) in Kulathur Taluk of former Pudukkottai state, now in Trichy District.[29]

Though Pandit Bhujabali Sastri would identify Siṁhapura with the first Singavaram, we think that the following important consideration is a sure indicator of only one of the last two as the home-town of our Vādirāja. We quote *in extenso* from an interesting study by Sri K. R. Venkataraman 'The Jainas in Pudukoṭṭai'[30] :—

"The Cheṭṭipaṭṭi temple, or more correctly, group of temples, is now being excavated .... The excavations have so far brought to light the moulded plinth and basements of three shrines... Two inscriptions have been discovered on the mouldings of the central shrine. In one of them are fragments of the *praśasti* of Rājarāja I

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28. *South Indian Inscriptions*, Vol. XII (Madras, 1943) p. 117.

An epigraph, No. 115, records the grant of Candrāditya, a Pallava prince of the time of Mahendravarman or Narasiṁhavarman I at Siṁhapura, of Śiva temple — p. 54 (*Ibid*).

Pandit Bhujabali Sastri, however, writes that this is Singavaram in the Ṭiṇḍivanaṁ Taluk of the South Arcot District—*Loc. cit.* p. 64.

29. For the details of these two places, I am indebted to the courtesy of my friend Dr. P.B. Desai and Sri B. R. Gopal of the Archaeological Department.

30. *Journal of Oriental Research*, Madras, Vol. XIII, Pt. I. pp. 7-8.

and in the other the following fragments in Tamil—

udaya-matisāgara-aruhar-ācāryar-ippaḷḷi.

—Matisāgarar in this connection may be identified with the Matisāgara, the *guru* of Dayāpāla who composed the *Hitarūpasiddhi* and Vādirāja. These were great Jain teachers of the 10th century "who challenged rival religionists".

Now, these refer to excavations in Pudukkoṭṭai State; and we have a clear record here of the *ippaḷḷi* or residential colony of Matisāgara, the undisputed teacher of our Vādirāja (both by internal and external evidence). So we are within reasonable bounds when we guess that Vādirāja's home-province was also Tamilnad, and his home-town Siṁhapura was situated somewhere close to the Pudukoṭṭai state.[31] When we take into consideration the fact that several Mss. of our author's *Yaśodharacarita* were found preserved in the Tanjore District, though Jainism there today is not very flourishing, we may narrow down our uncertainty and tentatively conclude that the home-town of Vādirāja was the second Singavaram mentioned above, the

modern town of that name in the Arantangi Taluk of the Tanjore District.

The other problem we saw regarding *Kaṭṭagātīra-bhūmi* may, fortunately, be disposed of more easily. For in old Kannada literature the name *Gaṭṭage* is quite familiar as the name of the river Ghaṭaprabhā[32] (a tributary of the Kṛṣṇā River). For example, Ranna who was *Kavi-cakravarti* in the court of the earlier Western Chālukya king Tailapa (973-997 A. D.) says —

arikeya gaṭṭageyuṁ per-
doreyuṁ parivalli Taddavāḍige teṅkal ।
toragalige baḍagalirdudu
nereye sukhoddīpamenisi belugalideśaṁ ॥[33]

referring to both Kṛṣṇā and Ghaṭaprabhā Rivers by the names *Perdore* and *Gaṭṭage* respectively. It is abundantly clear that Sanskrit *Kaṭṭagā-tīra-bhūmi* is nothing but a reference to a place on the River Ghaṭa-prabhā, *Khaṭṭagā* or *Kaṭṭagā* being only a Sanskritisation of the popular form *Gaṭṭage*. The proposed emendations in the reading of the text are un-called for. Moreover, 'Katgeri' the village was never a capital city of Jagadekamalla Jayasiṁha whose only capital towns known to history are Kollipake and Poṭṭala-kere.[34] And Vādirāja's colophon, too, only refers to

32. The river also seem to have been known by the name of *Khaṭvāṅgā* in the *Purāṇa* — *Vide* Hindi article on *Gomanta-Parvata* in "Bhāratīya Anuśīlan", p. 15.
33. Ranna, *Ajita-tīrthakara-purāṇa-tilaka* (in Old Kannada), XII. 46.
34. *Vide* — Fleet, *Dynasties of the Kanarese Districts* (Bombay, 1882) p. 43f. Another capital of his that we know is Yetagiri (Modern Yadgir) vide — B. R. Gopal, JIH. Dec. 1959, p. 267f.

the *kaṭaka* or army-camp of Jagadekamalla on *Kaṭṭagātīrabhūmi*, and not to any capital residence.

We are now in a position to conclude with a fair degree of certainty that though there are several Vādirājas in Sanskrit literary history [35] and Jain *guru-paramparā-s* in general, and the Draviḍa Saṅgha-Arungalānvaya in particular, the author of the *Yaśodharacarita* is by far the most widely known and that

(1) he should not be confused with Kanakasena, his senior *guru*.

(2) he was honoured at the court of Jagadekamalla Jayasiṁha II (1018 to 1042 A. D.) as a great *vādin* or Debator and held the exclusive titles—*Jagadekamallavādin*, *syādvāda–vidyāpati*, and *ṣaṭtarka–ṣaṇmukha*.

(3) he completed in that royal court, before writing his *Yaśodharacarita*, another work of his, to wit, the *Pārśvanāthacarita* in the year 1050 A. D.

(4) though his main field of activity was in Karnataka, his residential colony was in Siṁhapura of Tamilnad.

We have already incidentally referred to a large number of epigraphs and *praśasti-s* which have a bearing on Vādirāja's date and place. In the next section, we propose to quote at length the Sanskrit text of the outstanding ones among these, a perusal of which will show how Vādirāja was a recipient of superlative praise both as a poet and as a philosophical disputant, from his contemporaries and successors alike. But before we

close this section we have to note here that a Kālāmukha Śaiva (or 'Lakulīśa-paṇḍita') teacher, by name Vādirudragaṇa is eulogised in an inscription[36] as having vanquished, among others, Vādirāja himself in debate. The epigraph is dated 1036 A. D. and can have a reference only to our Vādirāja :—

> ... *abhayacandra-kālānalaṁ,*
> *Vādibhasiṁha-śarabhaṁ,*
> *Vādirāja-mukhamudraṁ. . . .*

This has been already noted by Prof. Handiqui, in his monumental work, *Yaśastilaka and Indian Culture*[37] to which we shall have occasion to refer more extensively in our later sections. One more point he has made which is relevant here is :–

> " Śrutasāgara in his commentary on *Yaśastilaka* 2, 126 quotes a statement which represents Somadeva as saying that both Vādirāja and Vādībhasiṁha are his disciples.[38] The statement, cannot. however, be traced in the two extant works of Somadeva, and neither Vādirāja nor Vādībhasiṁha claims Somadeva as his *guru* in any of their works. ...it is not chronologically impossible for Vādirāja and Vādībhasiṁha to be regarded as disciples of Somadeva. "[39]

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36. *Epigraphia Carnatica*, Shimoga, Pt. I. Shikaripur Taluk. No. 126.
37. *Ibid.*, p. 347.
38. *sa vādirājo'pi śrīsomadevācāryasya śiṣyaḥ ;*
 'Vādībhasiṁho'pi madīyaśiṣyaḥ
 Śrīvādirājo'pi madīyaśiṣyaḥ' ityuktatvācca.
39. *Loc. cit.*, p. 9.

At the end of the paragraph, Prof. Handiqui himself adds the caution :-

> " But, nevertheless, it is strange that they should be so completely silent about their early *guru* Somadeva ",

which is to be supplemented by another difficulty in the way of accepting the tradition, viz. that

> " Śrutasāgara's statement...is not confirmed by any other contemporary source ; and it cannot be forgotten that Śrutasāgara comes very late, long after all these authors. "

as ably pointed out by Dr. A. N. Upadhye.[40] It was Hultzsch who first noticed this reference by Śrutasāgara ; but he gave full credence to it, and even tried to use it as a sheet-anchor to determine other dates in his article on '*the story of Jīvandhara*' (QJMS. XII. 4, p. 317 ff.).

4. Eulogies of Vādirāja as a poet and scholar

(a) Extracts from inscriptions in Sanskrit :
From Malliṣeṇa–praśasti :—

(*i*) *trailokya-dīpikā vāṇī dvābhyāmevodagādiha* ।
Jinarājata ekasmādekasmādvādirājataḥ ॥[41]

" A speech which illumined the three worlds has issued only from two persons on this (earth) ; one (was) the king of Jinas (Jinarāja), the other Vādirāja "[42]

(ii) *āruddhāmbaramindubimbaracitautsukyaṁ*
sadā yadyaśa –
śchatraṁ vākcamarīja–rājirucayo'bhyarṇaṁ
ca yatkarṇayoḥ ।
sevyaḥ siṁhasamarcya–pīṭhavibhavaḥ
sarva–pravādi–prajā–
dattoccairjayakārasāramahimā śrīvādirājo vidām ॥ [43]

"To be served by the wise is the holy Vādirāja, whose fame, like a (royal) parasol, constantly covered the sky (and) desired (to outshine) the disc of the moon; near whose ears glittered masses of speeches, like rows of tails of female *chāmaras* *; the might of whose chair was to be worshipped (even) by lions; (and) at the greatness of whose excellence loud cheers were uttered by all the disputants, as by subjects."

(iii) *yadīya-guṇa-gocaro'yaṁ vacana-vilāsa-prasaraḥ kavīnāṁ* :—
śrīmaccaulukya-cakreśvara-jaya-kaṭake vāgvadhū-
janmabhūmau
niṣkāṇḍaṁ ḍiṇḍimaḥ paryaṭati paṭurato
vādirājasya jiṣṇoḥ ।
jahyudyad-vāda-darpo jahihi gamakatā-garva
bhūmā jahāhi
vyāhārerṣyo jahihi sphuṭa-madhura-śravya-
kāvyāvalepaḥ ॥ [44]

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43. *Loc. cit.* verse 41.
* "This verse institutes a comparison between a king and Vādirāja, whose name means 'the king of disputants'. The subjects of the king are represented by the disputants, and his parasol by Vādirāja's fame. For the king's *chauri-s* the author discovered an equivalent in Vādirāja's speeches, which, like the former, were near the ears, because they proceeded from the mouth, and which resembled the former in whiteness because they exposed the teeth". (Note by Hultzsch).

44. *Loc. cit.* verse 42.

" To his virtues refers the following play of words of the poets —

In the victorious capital of the glorious Chālukya emperor (Cakreśvara) which is the birth-place of the goddess of speech, the sharp-sounding drum of the victorious Vādirāja suddenly roams about. (The drum sounds '*jahi*' (i. e. strike!), (as though) its pride in disputation were rising; (it sounds) '*jahāhi*' (i. e. give up!) as (though) it were curious of the speech (of others), (and it sounds) '*jahīhi*' (i. e. give up!) as though it boasted of clear, soft, sweet and pleasant poetry!"

(iv) *pātāle vyālarājo vasati suviditaṁ yasya*
jihvā-sahasraṁ
nirgantā svargato'sau na bhavati dhiṣaṇo
vajrabhṛdyasya śiṣyaḥ
jīvetāṁ tāvadetau nilaya-bala-vaśād
vādinaḥ ke'tra nānye
garvaṁ nirmucya sarvaṁ jayinaminasabhe
vādirājaṁ namanti ‖ [45]

" The king of serpents, whose thousand tongues are well-known, lives in the lower world; (and) Dhiṣaṇa (Bṛhaspati), whose pupil is (Indra) the bearer of the thunderbolt, will not leave heaven. Let these two live on account of the strength (i. e. the inaccessibility) of their abode! What other disputants in this court of the lord do not abandon all conceit and bow to the victorious Vādirāja?"

side will remain at the ground with its weight; how can it ever rise up?" [EC. XI. No. 90. p. 443]

(*b*) Extracts from inscriptions in Old Kannada:—

(i) *ādityana keladoḷ can -*
drodayameseyadavolī dharāmaṇḍaladol ।
vādigaḷembī ṭuṇṭuka-
vādigaḷesedapare vādirājana keladoḷ ॥ [48]

"Even as moonshine pales beside the sun, paltry debators, with titles howsoever big, cannot but fade beside Vādirāja."

(ii) *aḷave digdanti-dantaṁbaramesedudu*
sadgadyapadyoktividyā-
baḷave sarvajña-kalpaṁ, birudanuḷivudinnanya-
vādīndranin cā- ।
vaḷisalvedoho patraṁguḍadire daḷalircindhapaṁ
peḷvoḍinn-aḷavallaṁ vādirājaṁ paramata-
kubhṛtā bhūla-vāgvajrapātaṁ ॥
intenisida ṣaṭtarka-ṣaṇmukhanuṁ jagadeka-
mallavādiyumenisida vādirājadevaruṁ...[49]

"If you ask of his power, well, it has reached up to the tusks of the Elephants of the Directions; if you ask of his literary ability in composing poetry and prose, well, it is equal to that of the all-knowing God! It is time that a rival disputant surrenders his titles (in his favour); Oh, do not hesitate! If you do not

48. *Op. cit.* No. 35. This verse might refer to Kanakasena alias Vādirāja (I) also, since it occurs in the inscription before the name of Kanakasena; but other inscriptions mention this of our Vādirāja (II) too. (cf. EC., V. Arsikere Taluk, No. 141). The English translations hereafter are by the present editor.

49. *Op. cit.* The titles here point exclusively to our Vādirāja.

"There is the holy and blameless Nandisaṅgha which has enjoyed a famous succession of illustrious ascetics, with powerful minds purified by daily dips in the sacred streams of Jaina scriptures"!

(ii) *tasminnabhūdudyata-saṁyamaśrī-*
straividyavidyādharagītakīrtiḥ ।
sūriḥ svayaṁ siṁhapuraikamukhyaḥ
śrīpāladevo naya-vartma-śālī ॥

"In that line of teachers appeared a great saint, Śrīpāla-deva, the great chief of Siṁhapura, steadfast in the path of religion, great in saintliness, and glorified even by gods and fairies".

(iii) *tasyābhavadbhavya-saroruhāṇāṁ*
tamopaho nitya-mahodaya-śrīḥ ।
niṣedha-durmārga-naya-prabhāvaḥ
śiṣyottamaḥ śrī-matisāgarākhyaḥ ॥

"He had an excellent pupil in Matisāgara, who would ever dispel the darkness of the lotuses, viz., the laity, whose glory was daily spreading and whose good influence could counter all forbidden and immoral conduct."

(iv) *tat-pāda-padma-bhramareṇa bhūmnā*
niḥśreyasa-śrī-rati-lolupena ।
śrī-vādirājena kathā nibaddhā
jainī svabuddhyeyamanirdayāpi ॥

"By Vādirāja, who is a bee at his lotus-feet, this Jaina story, brimming with compassion, has been written to the best of his ability, with a view to achieving union with the *summum bonum.*"

(v) *śākābde naga-vārdhi-randhra-gaṇane*
saṁvatsare krodhane
māse kārttika-nāmni buddhimahite
śuddhe tṛtīyādine ||
siṁhe pāti jayādike vasumatīṁ
jainī katheyaṁ mayā
niṣpattiṁ gamitā satī bhavatu vaḥ
kalyāṇaniṣpattaye ||

"In the śaka year 947, Krodhana (27th October 1025 A. D.), month of glorious *Kārttika*, bright half, dated third (*tṛtīyā*), when Jayasiṁha was reigning over the realm, this Jaina story was completed by me; and may it bring good to all!"

(vi) *lakṣmīvāse vasati kaṭake kaṭṭagā-tīra-bhūmau*
kāmāvāpti-pramada-subhage
siṁha-cakreśvarasya ||
niṣpanno'yaṁ nava-rasa-sudhā-syanda-
sindhu-prabandho
jīyāduccair-jinapati-bhava-prakramai-
kānta-puṇyaḥ ||

"When the glorious camp of King Jayasiṁha was stationed happily on the banks of the river Ghaṭaprabhā after a victorious march, this work, dripping with the nectar of all the nine *rasa*-s (poetic sentiments), and singularly sacred by its treatment of the birth-stories of the Lord, reached completion. May it endure for ever! Amen!"

II. Nyāya-viniścaya-vivaraṇa [52]

(i) *śrīmannyāya-viniścayastanubhṛtāṁ*
ceto-dṛgur vīnalaḥ

52. Published in 2 volumes by the Bhāratīya Jñāna Pīṭha, Kashi; Vol. I–1949; Vol. II. – 1954; Editor : Mahendra Kumar Jain. For colophon, see p. 369 (Vol. II).

sanmārgaṁ pratibodhayannapi ca tan-
niḥśreyasa-prāpaṇaṁ ॥
yenāyaṁ jagadeka-vatsala-dhiyā
lokottaraṁ nirmito
devastārkika-loka-mastaka-maṇir-
bhūyāt sa vaḥ śreyase ॥

"This 'Determination of truth' is an opener of the mind's eye to people and will awaken them into the nature of the Right Path. It will also lead them to the state of Perfection. This has been written in an extraordinary way with the single aim of favouring the world (as also 'King Jagadeka'). May that Teacher (Akalaṅka and also Jina) who is like a crest-jewel in the world of logicians, shower his blessings upon us!"

(ii) *vidyānandamananta-vīrya-sukhadaṁ*
śrī-pūjya-pādam dayā-
pālaṁ sanmatisāgaraṁ kanakasenā-
rādhyamabhyudyamī ॥
śuddhyannīti-narendrasenamakalaṅkaṁ
vādirājaṁ sadā
śrīmat-svāmi-samantabhadramatulaṁ
vande jinendraṁ mudā ॥

"With joy I ever bow down, intent on effort as I am, to Lord Jina who is in one Vidyānanda (also, 'delighting in sacred lore'), Anantavīrya [-sukhada] (also, 'showering infinite strength and bliss'), Pūjyapāda (also, 'with feet adorable'), Dayāpāla (also, 'vowed to compassion'), Matisāgara (also, 'an ocean of right knowledge'), Kanakasenārādhya (also, worshipped by Kanakasena or gold and army'), Narendrasena (also with royal army none other than right policy'), Akalaṅka (also, 'blameless') and Vādirāja (also, 'Best of speakers'), and Svāmi Samantabhadra (also, 'benign all round')!"

Before we pass on to the next verse, the momentous implications of the puns of this verse are well worth a notice. Under the guise of *Jinastuti*, the accomplished poet is praising not only his worthy predecessors like Pūjyapāda, Samantabhadra, Akalaṅka and Vidyānanda, but also teachers like Kanakasena and Matisāgara, and what is most important, his senior contemporaries like Anantavīrya and Dayāpāla. The only two intriguing names we are still left with are Vādirāja and Narendrasena. We think it highly unlikely that the author is indulging in self-praise here. Even to take it as an epithet of either Akalaṅka who precedes, or Samantabhadra who follows, the expression, is not to our liking because it goes against the procedure uniformly adopted by the poet in the verse. Nor, on the face of it, can it be taken to refer to Kanakasena-Vādirāja I, in the Draviḍa Saṅgha Aruṅgalānvaya because he has already been referred to by the name Kanakasena. This poses a problem before us; and similarly, the single name Narendrasena in the verse poses another problem inasmuch as it is an unfamiliar name in the succession lists of Draviḍa Saṅgha-Aruṅgalānvaya already discussed at length by us.

Both these difficulties can be satisfactorily solved by taking the names of *both* Kanakasena and Narendrasena in this verse to refer to the contemporary renowned teachers of the Candrakavāṭānvaya (or Senānvaya) of Mulgund and *not* to teachers of the Draviḍa Saṅgha. In that case, the word Vādirāja can easily designate our author's teacher in the *guruparamparā* (of Draviḍa Saṅgha-Aruṅgalānvaya) namely, Kanakasena-Vādirāja I. That Narendrasena of the Candrakavāṭānvaya was an exceptionally worthy grammarian

is known from inscriptions.[53] In this connection, it is interesting to note how Dr. Barnett, while first editing the Mulgund Inscriptions[54], fell into the error of identifying Kanakasena (i. e. Vādirāja I in our terminology), the *guru* of Śrīvijaya, with Kanakasena of the Candrakavāṭānvaya[55] because both of them were living about the same time. Our proposed solution thus will help in determining the literary celebrities referred to by the poet Vādirāja.

(iii) *bhūyo bheda-nayāvagāha-gahanaṁ*
devasya yadvāṅmayaṁ
kastadvistarato vivicya vadituṁ
mandaprabhurmādṛśaḥ ॥
sthūlaḥ ko'pi nayastaduktiviṣayo
vyaktīkṛto'yaṁ mayā
stheyāccetasi dhīmatāṁ mati-mala-
prakṣālanaika-kṣamaḥ ॥

" How can a dull-witted one like me claim to explain in full the Teacher's deep thoughts, so difficult to plumb by reason of the teeming shades of diverse argument ? I can only state, therefore, that I have only given a very broad indication of his idea. May it, then, remain in the minds of the learned as the only cleanser of mental impurities ! "

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53. Cf. the following eulogy in Kannada :—
cāndraṁ kātantraṁ jai-
nendraṁ śabdānuśāsanaṁ pāṇini ma-
ttaindraṁ narendrasena-mu-
nīndraṁgekākṣaraṁ peraṁgivu mogge ?
'Saint Narendrasena is a past-master equally in all systems of Sanskrit grammar like *Cāndra, Kātantra*, *Jainendra, Pāṇini*, and *Aindra*. Who else can achieve it ? — *Mulgund Inscription of Someśvara I* (1053 A. D.) Edited by L. D. Barnett in Ep. Ind. XVI. p. 55, line 24. See also-P. B. Desai : Jainism in South India, p. 138.

54. See above footnote for reference to source.

55. *Loc. cit.* p. 53.

(iv) *vyākhyāna-ratna-māleyaṁ*
prasphurannaya-dīptibhiḥ ।
kriyatāṁ hṛdi vidvadbhi-
studantī mānasaṁ tamaḥ ॥

" May scholars adorn their hearts with this Diamond Necklace of Exposition! With its shining rays of logic, may it dispel darkness within ! "

(v) *śrīmatsiṁha-mahīpateḥ pariṣadi*
prakhyāta-vādonnati-
starka-nyāya-tamopahodaya-giriḥ
sārasvataḥ śrīnidhiḥ ।
śiṣyaḥ śrīmatisāgarasya viduṣāṁ
patyustapaḥśrībhṛtāṁ
bhartuḥ siṁhapureśvaro vijayate
syādvāda-vidyāpatiḥ ॥

"Glorious, indeed, is Vādirāja, the Lord of Siṁhapura, the Master of Jaina sacred lore, the recipient of honours in debating at the court of Emperor Jayasiṁha, the Rising Mount to break asunder the darkness of thought and argument, the darling of Poesy, the abode of prosperity, and the student of Matisāgara, the best of scholars and the foremost of ascetics ! "

III. Ekībhāvastotra [56]

vādirājamanu śābdika-loko
vādirājamanu tārkika-siṁhaḥ ।
vādirājamanu kāvyakṛtaste
vādirājamanu bhavyasahāyaḥ[57] ॥

56. Published in the *Kāvyamālā*, Vol. VII, pp. 17–22.

57. All the earlier verses in this hymn except this last are in the metre–*Mandākrāntā*. Two Mss. (viz. No. 9433 and 94 4) in the *Descriptive Catalogue of Sanskrit Manuscripts, Madras* (Vol. XVIII p. 6730,) omit this colophon altogether, thus rendering it suspect though it is very popular today. However, we find it added in another Ms. of the same hymn (No. 16116) called, however, by a different name *Kalyānastavaṁ* and noticed in the same *Catalogue*, Vol. XXVIII, *Supplement*, p. 10538.

"Vādirāja leads the grammarians all; Vādirāja leads the best of logicians;; Vādirāja leads the poets one and all; Vādirāja again leads in aiding the laity!"

IV Yaśodharacarita[58]

(i) *kāṇādaḥ koṇamekaṁ bhajatu bhayavaśāt*
saugatasyāgato'yaṁ
mṛtyurmīmāṁsakādyāḥ kimiti jaḍadhiyaḥ
kurvate garva-klṛptiṁ ||
yenāyaṁ nyāya-mārga-prakaṭa-paṭu-vacaḥ-
prauḍhi-paryāya-rūḍhaṁ
bāḍhaṁ dustarka-gāḍha-grahaṇa-parivṛḍhān
vādirājastṛṇeḍhi[59] ||

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58. Neither the printed edition of Tanjore nor the present edition contain any *praśasti* at the end as in the case of other works. But some Mss. collated for the purpose of this edition contain two verses of *praśasti* as noted in our footnotes on the last page of the Sanskrit printed text. The Madras Catalogue records that one of these verses viz., *kāṇādaḥ* etc., is found in a Madras Ms. too, viz., No. 12164, *Op. cit.* Vol. XXI, p. 8138. This verse has also been recorded in an inscription — EC. IV. No. 100; p. 52. So we note the two verses and translate them here as representing a fairly ancient tradition. Perhaps, originally they formed only inscriptional verses, or popular *dicta* and later found their way into the colophon of the *Yaśodharacarita*.

59. There are some variants of the last word like *tṛṇoti* in the Madras Ms. But though unfamiliar and jarring on the ear, this is a grammatically correct form as noted even by Abhinavagupta in his *Dhvanyāloka-locana* while illustrating the defect of cacaphony (*śruti-kaṣṭa*). *Vide* — "*śruti-kaṣṭastu 'adhākṣīt,' 'akṣotsīt,' 'tṛṇeḍhi' ityādi*" - *Ibid.* p. 214 (Benares Edn. with Bālapriyā).

(iv) *vyākhyāna-ratna-māleyaṁ*
prasphurannaya-dīptibhiḥ ।
kriyatāṁ hṛdi vidvadbhi-
studantī mānasaṁ tamaḥ ॥

"May scholars adorn their hearts with this Diamond Necklace of Exposition! With its shining rays of logic, may it dispel darkness within!"

(v) *śrīmatsiṁha-mahīpateḥ pariṣadi*
prakhyāta-vādonnati-
starka-nyāya-tamopahodaya-giriḥ
sārasvataḥ śrīnidhiḥ ।
śiṣyaḥ śrīmatisāgarasya viduṣāṁ
patyustapaḥśrībhṛtāṁ
bhartuḥ siṁhapureśvaro vijayate
syādvāda-vidyāpatiḥ ॥

"Glorious, indeed, is Vādirāja, the Lord of Siṁhapura, the Master of Jaina sacred lore, the recipient of honours in debating at the court of Emperor Jayasiṁha, the Rising Mount to break asunder the darkness of thought and argument, the darling of Poesy, the abode of prosperity, and the student of Matisāgara, the best of scholars and the foremost of ascetics!"

III. Ekībhāvastotra [56]

vādirājamanu śābdika-loko
vādirājamanu tārkika-siṁhaḥ ।
vādirājamanu kāvyakṛtaste
vādirājamanu bhavyasahāyaḥ[57] ॥

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56. Published in the *Kāvyamālā*, Vol. VII, pp. 17–22.

57. All the earlier verses in this hymn except this last are in the metre—*Mandākrāntā*. Two Mss. (viz. No. 9433 and 94 4) in the *Descriptive Catalogue of Sanskrit Manuscripts, Madras* (Vol. XVIII p. 6730,) omit this colophon altogether, thus rendering it suspect though it is very popular today. However, we find it added in another Ms. of the same hymn (No. 16116) called, however, by a different name *Kalyāṇastavaṁ* and noticed in the same *Catalogue*, Vol. XXVIII, *Supplement*, p. 10538.

"Let the follower of Kaṇāda sneak into some corner in fright! Lo, here comes Death to the Buddhist! What use does it serve if the dull-witted Mīmāṁsakas and others of their ilk puff themselves big with pride? For here is the veritable Vādirāja himself who will smash down all the disputants bloated up with bad logic through his clear majestic words well versed in the ways of right reasoning!"

(ii) *tāvadbhavanti madhurā madhu-śarkarādyā-*
stāvad hṛṣīka-viṣayā hṛdayaṁ spṛśanti ।
yāvadyaśodharakathā-śravaṇāni puṁsāṁ
śrīvādi-rāja-racitā na rasairbibharti ॥

"Honey, sugar, and all such things will taste sweet only so long as the dulcet strains of Yaśodhara's Tale, composed by Vādirāja, have not filled the ears of the listeners with delight!"

(*d*) **Praise of Vādirāja by later poets.**

Lakṣmaṇa, whose commentary on the *Yaśodharacarita* is published in this edition, prefaces his comment on each canto with one or more invocations to Vādirāja. We leave them out of account here, as they can be easily referred to by opening the relevant pages.

Judging by the number of Jaina authors in Sanskrit later than Vādirāja, and Vādirāja's own dazzling personality as borne out by the records we have so far seen, it is but reasonable to expect, a large number of later references in his praise. But the present editor, who could not undertake the task of consulting all later references to Vādirāja, more due to lack of requisite facilities than lack of enthusiasm, has to leave this section as it is. It is hoped that some other scholar will help him some time to make good this deficiency.

Nonetheless, it appears to the present editor that such references in Sanskrit may not be many after all. On the other hand, in old Kannada literature, wherein we do not expect to find much by way of tribute to a Sanskrit writer—in fact, even Janna who is indebted heavily to Vādirāja in his Kannada work, *Yaśodharacarite*, does not stop to mention the name of this worthy predecessor—we do come across echoes of Vādirāja's praise, more than once, in the works of great Kannada Jaina poets. These are recorded below, with translation into English. May this not suggest that the popularity of Vādirāja was more in the South than in the North, more in Karnataka than in other provinces?

(i) *advaita-vādi-nivaha-ma-*
da-dvirada-ghaṭa-vipāṭanaika-paṭiṣṭha- ।
syādvādacala-siṁhaṁ
vidvāṁsar pogaḷe vādirājaṁ negaḷdaṁ ॥[60]

'Glorious was Vādirāja whom scholars praised mouthfully as a veritable lion in the mountain of Jaina thought, that could smash into pieces in no time even herds of mighty elephants, to wit, the hosts of *advaita* philosophers.'

(ii) *dorevetta tarka-śāstrada*
pariṇatigaṁ negaḷda cakravartiya sabheyoḷ ।
beralettidarendoḍe vā-
dirāja-devara samānarārī dhareyoḷ ॥ [61]

'In the grand court of Emperor Jagadekamalla himself, Vādirāja did not hesitate to lift up his finger (to

60. Nāgavarma, *Kāvyāvalokanaṁ* V. 188. Dharwar Edn., (Date-C. 12th century).

61. Śāntinātha, *Sukumāracaritaṁ*, I. 25 (Date - C. 12th century).

register his claims) when the test proposed was for proficiency in the science of Logic! Will this earth ever show an equal of his?'

(iii) *vādigaḷene negaḷda mahā-*
vādigaḷaṁ nuḍidu geldu cakreśvarano- ।
ldādarisi negaḷdaninti
mediniyoḷ vādirājadevare devar ॥ [62]

'Vādirāja verily became a god on earth winning royal favours of the emperor by winning in debate every time the mightiest of disputants in the royal court.'

5. Life of Vādirāja

From the material furnished in the previous section, we get a clear picture of the outstanding personality of Vādirāja, both as a poet of repute and as a philosopher of prestige. His resounding triumphs against redoubtable rivals in philosophy in the grand court of the Chālukyan Emperor, Jagadekamalla (I), had become legends in the land's literary history. There was no end to the laurels he won from his royal patron who was so pleased with him, and no rival who challenged him in a debate and was not worsted. Vādirāja's supreme felicity of expression, incisive force of argument and infinite mastery over Jaina theology, won for him such distinguished titles as *Jagadekamalla-vādin*, *ṣaṭ-tarka-ṣaṇmukha, and syādvāda-vidyāpati.* Though a divine, Vādirāja's contribution to literature was conspicuous and all his three major works, viz., the *Pārśvanāthacarita*, the *Nyāyaviniścaya-vivaraṇa* and the *Yaśodharacarita* were written during the reign of his royal patron Jagadekamalla,

62. Brahmaśiva, *Samayaparīkṣe* (Ed. B. S. Kulkarni, Dharwar, 1958), I. 18 (Date-C. 12th century).

possibly with a view to the King's education, as expressly stated in the colophon of the philosophical treatise. All these three works, including the *Yaśodharacarita*, contain overt or covert references to Jayasiṁha Jagadekamalla. The last verse in Canto III of the *Yaśodharacarita*, for instance, speaks of the reign of King Yaśomati in the poem in terms suggestive of Jayasiṁha–

' *vyātanvan jayasiṁhatāṁ raṇamukhe*
dīrghaṁ dadhau dhāriṇīṁ
rājā so'pi yaśomatiḥ pravilasat-sāmrājya–
lakṣmīpatiḥ ' ॥ '

Again, in the last but one verse in Canto IV, we have:

' *adhigata-nayasindhuḥ satyasandhaḥ sa rājā*
raṇamukha-jayasiṁho rājyalakṣmīṁ babhāra. '

This literary tradition of identifying an epic hero with a contemporary king was very much in vogue in Old Kannada poetry as instanced by foremost poets like Guṇavarma, Paṁpa and Ranna. Vādirāja, naturally enough, imbibed it and used it in his own way. But in the other works of his, as we already noted, references to the royal patron are quite explicit.

From all this we can conclude that Vādirāja, though born and educated in Tamilnad, made Karnataka the home of his activity, under the royal patronage of King Jayasiṁha II. He must have had intimate acquaintance with Jaina luminaries at the Gaṅga court like Śrīvijaya, and others nearer the Chālukyan capital like Kanakasena and Narendrasena, as evidenced by the epigraphs. We are singularly lucky in having so many inscriptions that throw light on several aspects of Vādirāja's imposing personality.

Vādirāja himself has informed us that Matisāgara, Hemasena[63], and Dayāpāla[64] were all his teachers and they were no more when he penned his *magnum opus*, the *Nyāya-viniścaya-vivaraṇa*:—

yairekānta-kṛpālubhirmama
manonetraṁ samunmīlitaṁ
śikṣā-ratna-śalākayā hitapathaṁ paśyatyadṛśyaṁ
paraiḥ ।
te śrīmanmatisāgaro munipatiḥ śrīhemaseno dayā-
pālaśceti divispṛśo'pi guravaḥ
smṛtyābhirakṣantu māṁ ॥[65]

We have already noted the reference to Vādirāja's another *guru* Kanakasena.[66] All these teachers were Digambaras who hailed from the Nandi Saṅgha (or *gaṇa*) of the Draviḍa Saṅgha-Arungalānvaya and their succession was kept alive in places like Humcha.[67] All

63. We cannot take as conclusive Dr. Venkatasubbiah's identification of Hemasena with Dhanañjaya, author of *Dvisandhāna*. cf. JBRAS, N. S., 3, 1928. p. 156 f.

64. We have seen that the inscriptions speak of Dayāpāla only as a senior co-student (*sadharma*) of Vādirāja.

65. *Op. cit.* Vol. II. p. 248; *cf.* also Vol. I. p. 545.

66. A second reference to Kanakasena noted in the Index of the work in question (NVV) is not traceable by me in the body of the text.

67. One more epigraph from Sompur (Hassan) which refers to these teachers may be noted here — *Mysore Archaeological Report*, 1926, p. 49. The list here is given as — Śrīpāla — Hemasena—Dayāpāla—Śrīvijaya—Śāntideva—Puṣpasena— Cakravarti Vādirāja — Śāntadeva.

All these lists do not agree in details. But the reference to Vādirāja here as 'Cakravarti Vādirāja' is significant and is a sure pointer to our author.

these have written outstanding books, of which only Dayāpāla's *Rūpasiddhi* is known at present.[68]

Nāthūrām Premi records a tradition embodied in Devasena's *Darśanasāra* that the above Saṅgha in the South was frowned upon by orthodox Jainas as pseudo-Jaina (*Jainābhāsa*), inasmuch as they held land and property, took to agriculture and business.[69] We are not sure whether this is not a later idea in view of the uniform esteem and admiration which Vādirāja compelled from his contemporaries as we saw above.

The same writer also records a story about Vādirāja[70] :— It appears Vādirāja was a leper and that when enquiries were made at court regarding this, his pupil lied and gave out that he was perfectly healthy. Someone took up a challenge then, and the king himself undertook to investigate it. The pupil was in fright and ran to his teacher to report what had happened. The teacher pacified him and easily became free from his fell disease instantaneously by composing the religious hymn, *Ekībhāvastotra*.

As the learned writer judiciously remarks, the story, despite the support it derives from Candrakīrti's commentary, is hardly credible. It only illustrates the

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68. In 'the Catalogue of Sanskrit and Prakrit Mss. in the C. P. and Berar' published by Hiralal (Nagpur, 1926), there is the entry of one Ms. (No. 7893), *Vidyānuvāda* by Matisāgara. Some extracts from this work on *mantra-śāstra* are also given on p. 750.

   It is not clear whether this Matisāgara and the *guru* of Vādirāja are identical.

   An incomplete Mss. of *Rūpasiddhi* is preserved in the Library of the Oriental Research Institute, Mysore.

69. *Jain Sāhitya aur Itihās*, (2nd edn.) p. 294–5.

70. *Ibid*. p. 295.

later-day flair for investing teachers with all conceivable miracles. In Sanskrit literary history, we have such stories about Kālidāsa, Bāṇa and Mayūra, which do not stand any historical examination.

Jayasiṁha, the royal patron of Vādirāja, is by no means known to history as a Jaina by persuasion. He must have practiced religious toleration as a state policy. Otherwise we would not have had so many of his charters and gifts of land made over to Brahmins, Śaivas, etc., as evidenced by a large number of his inscriptions. Dr. S. C. Nandimath has ably established how the Western Chālukya rulers were only descendants of the Bādāmi Chālukyas, and their hereditary religion was not at all Jainism.[71] It therefore redounds to the singular credit of Vādirāja that he could almost assume the office of royal preceptor and win the highest tributes from a non-Jaina king, all by dint of his personal merit only.

Vādirāja must have thus lived an active life in Karnataka, participating prominently in all philosophical

71. S. C. Nandimath, *Chālukyas of Bādāmi and Kalyāṇa* QJMS, Vol. XLVIII, p. 22. This article also shows that Jagadekamalla Jayasiṁha was the brother of Vikramāditya and that both these were sons of Daśavarma and Bhāgyavatī. Daśavarma was the brother of Satyāśraya, son of Taila (married to Jākabbe) who wrested the throne from the Rāṣṭrakūṭas.

Bilhaṇa, the court poet of Jayasiṁha's grandson, Vikramāditya VI, paints both Vikramāditya and his father Āhavamalla (i. e. son of Jayasiṁha) as votaries of Śiva.

The Kannada *Basavapurāṇa* states that Jayasiṁha's Queen Suggaladevi was initiated into Vīraśaivism by Devara Dāsimayya. cf. Indian Antiquary, Vol. VIII. pp. 10–21; Fleet, Dynasties of the Kanarese Districts, p. 43f.

assemblies of the day, winning many a glory at court and devoting his time to the propagation of Jaina thought by means of learned works, popular poems and religious discourses. He was a hero of many wordy battles and a poet of immortal poems. His life has remained a legend, and his poem *Yaśodharacarita* has remained a popular classic down the ages, judging by the number of Mss. available throughout India. His work inspired the Hoysala King's *Kavicakravarti*, Janna to wit, to write a similar *Yaśodharacarite* in Kannada; and perhaps much earlier, an unknown poet in Tamil to compose the *Yaśodharakāvyaṁ*.[72]

6. Works of Vādirāja

We are quite certain of Vādirāja's authorship of three works, two poetical, and one philosophical, as already indicated. Since the *Yaśodharacarita* will be treated independently in a later section, a brief sketch of the others is provided below. Other works ascribed to him will also be indicated :—

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72. Titles like *Vādībhasiṁha* and *Vādirāja* appear to have been very much in vogue in Karnataka since very ancient times. Even Jinasena refers to a *Vādisiṁha*. There is a plate which purports to record events of 247-8 A. D. edited by Burnell (South Indian Paleography, 2nd ed. p. 34) which refers to the titles of *Vādimadagajendra* and *Vādībhasiṁha*. Though Rice accepts it is as genuine (*Mysore and Coorg*), Fleet regards it as a forgery of not earlier than the 10th century A. D.

It is indeed a pity that in the present state of scholarship we are not in a position to determine the personal name of this author precisely, if 'Vādirāja' is held to be only a title. However, we can demarcate this Vādirāja from others quite precisely. '*-sūri*' and '*-deva*' are only appelations denoting a divine, and these are omitted from mention in our references.

(A) Pārśvanāthacarita

This is a literary epic in twelve cantos describing the different births, culminating in the attainment of perfection, of Saint Pārśvanātha, the twenty-third Tīrthaṁkara. In characteristic Mahākāvya tradition, it creates occasions to describe triumphs in battle, victorious marches of armies, love and beauty. The author exhibits his skill in the manipulation of difficult sound-effects and acrostics in a whole canto, viz., the Seventh. There is not much of a connected story, and characterisation is inconspicuous from the strictly literary point of view. But it must be remembered that it is a sacred poem, a *Purāṇa* in truth, modelled on the relevant cantos in Guṇabhadra's *Uttarapurāṇa*; and does succeed in investing an atmosphere of religious awe aud grandeur to the figure of the hero in the last cantos.

The titles of the different cantos are :—

I. *Aravinda-mahārāja-saṅgrāma-vijaya*,
II. *Svayaṁprabhāgamana*,
III. *Vajraghoṣa-svarga-gamana*,
IV. *Vajranābha-cakravarti-prādurbhāva*,
V. *Vajranābha-cakravarti-cakra-prādurbhāva*,
VI. *Vajranābha-cakravarti-prabodha*,
VII. *Vajranābha-cakravarti-digvijaya-vyāvarṇana*,
VIII. *Ānanda-rājyābhinandana*,
IX. *Digdevī-paricaraṇa*,
X. *Kumāra-carita-vyāvarṇana*,
XI. *Kevala-jñāna-prādurbhāva*,
XII. *Bhagavannirvāṇa-gamana*.

These Canto-headings cannot convey how the poet has taken special pains to infuse a human interest into

his varied characters, especially when they are tossed by lust and hate in the ocean of *saṁsāra*. Even a casual reader cannot miss the general preference of Vādirāja for the straight and the direct instead of the involved and the cumbrous in matters of style. But, when approached from the purely secular angle, the poem might fail to hold the reader's interest. It presents a complete contrast in this respect to his later and maturer work, *Yaśodharacarita*, which has proved so popular to all tastes.

Though it bears some marks of immaturity, and though it is not free from pedantry and artificiality in places, yet the *Pārśvanāthacarita* repays the perusal of modern scholars because of the large number of predecessors explicitly referred to by Vādirāja. Beside the ancient dignitaries, viz., Umāsvāti, Gṛdhrapiñcha, Samantabhadra, he also finds occasion to praise masters like Akalaṅka, Vādisiṁha, and Jinasena, besides alluding to later authorities like Anantavīrya, Viśeṣavādin and Vīranandin. These references to authors and accounts of their works, though short, have proved of great value in fixing the chronology of many an old Jaina writer.

(B) Nyāya-viniścaya-vivaraṇa

This is by all means the *magnum opus* of Vādirāja which reveals his mastery over all the schools of philosophy in general and over the school of *syādvāda* in particular. Since the work was not published till recently, it could not attract the attention of the historians of Indian Logic who wrote their works in the beginning of this century. But due to its quality and excellence, depth of philosophical insight and sharpness of logical acumen, its extracts from very important, but

now extinct, works in Indian philosophy and refutation of the Buddhist theories as developed by Dharmakīrti, Arcaṭa, Dharmottara, etc., this work of Vādirāja is bound to find sooner or later its honoured place in the galaxy of Sanskrit philosophical classics.

Though it professes to be only a commentary on Akalaṅka's logical text *Nyāyaviniścaya*, the *Vivaraṇa* of Vādirāja—also known as *Vivaraṇālaṅkāra* after the manner of Dharmakīrti's work; and *Vyākhyānaratnamālā* as noted in the colophon – has the weight and authority of a full-fledged *bhāṣya* comparable to Śaṁkara's on the Brahmasūtras. It sets out the diverse theories of the adversaries, the Buddhists being the foremost among them, in their own words and then refutes them from the point of view of Jaina Logic.

In this connection, we cannot do better than quote from the valuable 'Foreword' to this work by Dr. Satkari Mookerjee :—

> "The *Nyāyaviniścaya*, as is apparent from the very title of the book, is a work on Jaina epistemology that I have had the good fortune to study. The Commentary of Vādirājasūri on the *Nyāyaviniścaya* seems to me the most elaborate, exhaustive and comprehensive of all. The language and the arguments of Vādirājasūri are admittedly exceedingly abstruse and incisive. The value of this work is particularly augmented by the elaborate criticism of Dharmakīrti's *Pramāṇavārttika* and the exposition of Prajñākaragupta ... This work, though primarily it professes to be the exposition of the Jaina logical tenets, has a superadded value as the faithful exposition and elaborate critique of all the tenets of the Buddhist

this kind of very interesting *vāda* from Vādirāja. In the following lines Vādirāja is silencing Arcaṭa[78], the Buddhist logician—

arcaṭa-caṭaka tadasmād-
uparama dustarka-pakṣa-bala-calanāt ।
syādvādācala-vidalana-
cumcurna tavāsti nayacañcuḥ ॥ (p. 449)

'Oh, sparrow of an Arcaṭa! Stop flapping your wings of bad argument! Indeed, you do not have the strong beak of reasoning to pierce the mountain of Jainism!'

Vādirāja's work which consists of only three sections (known as *prastāvas*) — Perception (*Pratyakṣa*), Inference (*Anumāna*) and Testimony (*Pravacana*)—runs to about a thousand pages of close print in super-royal size!

(C) Ekībhāva-stotra

This is a devotional hymn popularly sung by Jainas even to-day. It contains 25 verses in the Mandākrāntā metre and breathes pure devotion. Its lyrical fervour and popularity cannot be gainsaid; but as we already noted, not all Mss. contain the colophon mentioning the name of Vādirāja. There is a reference in one of the verses to Jīvaka (or Jīvandhara) and even this is not enough to confirm the ascription beyond a shadow of doubt. As in the case of *stotras* ascribed to Śaṁkara, Kālidāsa, etc., one can never be sure of the authenticity of this *stotra* either. The test of verbal correspondence too is inapplicable and indecisive. For aught we know, it may be this Vādirāja, or some later Vādirāja, or only

78. Author of *Hetubinduṭīkā* (GOS).

some anonymous poet fathering his own composition on an ancient celebrity, that is responsible for the mellifluous *Ekībhāvastotra*.

(D) Pramāṇa-nirṇaya

This work on Jaina Logic has been published from Bombay[79] in the name of Vādirāja. Unlike *Nyāya-viniścaya-vivaraṇa*, it is in the nature of a very short manual for the use of beginners with four chapters :

I. *Pramāṇa-lakṣaṇa-nirṇaya* (Critique of Definition)

II. *Pratyakṣa-nirṇaya* (Critique of Perception)

III. *Parokṣa-pramāṇa-nirṇaya* (Critique of Indirect Means of Proof)

IV. *Agama-nirṇaya* (Critique of Testimony).

At the end of each chapter we find that the author claims to have based his exposition on the works of 'Deva' or Akalaṅka.[80] But no specific references are there to any other worthy predecessor. The published edition is based on a single Ms. and the only clue to authorship is supplied by the colophons at the end of each chapter which simply state—

" *iti śrīmadvādirājasūripraṇīte* "

without any of his titles.

But Dr. A. N. Upadhye has made the following note in his personal copy of this text, which I had occasion to use, thanks to his kindness :—

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79. Published in MDJG in the year V. S. 1974.

80. Cf. (i) *devasya matamudvīkṣya* (I, last verse).
(ii) *yannirūpitaṁ devaiḥ tasyātra saṁkṣepānnirṇayo varṇito mayā* (II, last verse).
(iii) ... *devasya dṛṣṭvā mataṁ* ... (III, last verse).

"The Delhi Ms. in Kannada characters, which Pt. Pannalal sent to me for inspection, gives the colophon thus—"*iti lakṣaṇanirṇayaḥ*". Thus it does not mention the name of Vādirāja. This Ms. is called *Pañcaprakaraṇa*, contains complete text of *Pramāṇa-parīkṣā* of Vidyānanda, and incomplete text of *Pramāṇa-nirṇaya*. There is one Ms. of *Pramāṇa-nirṇaya* elsewhere; its relation with Vādirāja's work has to be seen."

This is a very important scholarly note, and until corroborated by further Ms. evidence, we will not be right in taking this work as a genuine composition of Vādirāja, particularly in the absence of his name in the body of the work itself (since in the genuine works his name does occur in the body of the work). If it ultimately turns out to be a genuine work, it will have to be regarded as a summary of the author's larger logical work for the benefit of beginners.

(E) Kākutstha-carita (?)

Before we close this section, we have to consider in some detail the possibility whether Vādirāja might have composed a work of this name, though it is no longer extant today, because he expressly declares, in *Yaśodharacarita*, I. 6, as follows :—

'*śrīpārśvanāthakākutsthacaritaṁ yena kīrtitaṁ* ...'

The question is whether Vādirāja is referring to one or two works herein. Pt. Nāthūrām Premi, in the first edition of his *Itihas*, Dr. Vaidya, Prof. Velankar and other scholars have been writing that '*Kākutsthacarita*' was a poem different from '*Pārśvanātha-carita*. But Premi in the second edition of his book[81]

81. *Loc. cit.* footnote, p. 297.

a later Vādirāja, son of Pomarāja, since the last verse therein tells as much.

7. Yaśodharacarita, a study

(i) *Synopsis of the story*

I

Rājapura was a beautiful and prosperous city in the kingdom of Yaudheya. The ruler was King Māridatta who took care to keep his tutelary goddess, *Caṇḍamārī*, appeased by arranging periodical offerings of animal sacrifices. On one such day of worship, the King himself repaired to the temple and, seeing various couples of animals brought by people, commissioned his officer, Caṇḍakarman, to fetch him a human couple for the purpose of sacrifice. He said—' After I have first sacrificed the human pair with my own hands, the citizens shall sacrifice the pairs of lower animals. Otherwise, the breach in traditional procedure might bring down the fury of the goddess upon us ! '

Meanwhile, the ascetic Sudatta arrived in the outskirts of Rājapura with a retinue of five hundred monks. In this company there were two novices, Abhayaruci and Abhayamati, who were brother and sister. Since they were yet young and unable to observe rigorous fasts, etc., Sudatta permitted them to beg food for themselves in the city.

On their way, the two were caught by Caṇḍakarman who took them to the King in the temple. They were not perturbed in the least even at the sight of the gruesome spectacle there and the certain prospect of their death. When asked to bless the King, they wished that wisdom, which consists in doing good to living beings, might dawn upon him soon

The King was amazed by their composure, and begged them to tell him how they could be so fearless in the face of death even at such a tender age.

Abhayaruci, the brother, said in reply: 'I am glad that your mind is at last weering round to the notion of *dharma*. Our autobiography is sure to prove an incentive to good life and a warning against the sin of violence. Pray, listen!'

II

Ujjayinī, the famous city in Avantī, was being ruled by a glorious king, Yaśogha, whose charming queen was Candramatī. To them was born a son, significantly called Yaśodhara. The prowess of the prince was mighty and his dignity matchless. He vanquished many a foe in battle and took for his queen the lovely lady Amṛtamatī who gave birth to a prince Yaśomati.

Meanwhile, the old King renounced the world after transferring the kingdom to Yaśodhara. The chance discovery of grey hairs on his head had made him world-weary, and he betook himself to the forest to practice austerities.

Now the cup of Yaśodhara's happiness was full. The Queen loved him, the people worshipped him, and he had no enemies to disturb his peace. He regaled himself in the company of his sweet wife.

One night, after enjoying love's delights with the queen, the King fell asleep with his arms around her. The king's elephant-keeper in the stable outside suddenly broke forth into song, sweet and enchanting.

> " The queen, lying on her couch with half-closed eyes, her body languid with amorous sports,

All night long his mind was agitated by the shocking conduct of Amṛtamatī, whom he had taken for a paragon of virtue so long. He became disgusted of worldly pleasure once and for all and decided to seek perfection which knows not inconstancy.

The next morning, he started a game and struck Amṛtamatī with a soft flower in jest. But she dropped down to the ground, senseless as it were ; and then the King cleverly made her know how much he knew about her. It was only a hint with a punning reference to the cripple's lashes the previous night ; but it had set the Queen thinking.

Yaśodhara then went to his mother, Candramatī, to pay his respects as usual. She could at once see that the son had lost his usual cheer.

III

The fond mother made loving enquiries about the son's consternation. Apparently, she could see no cause to upset him. Yaśodhara satisfied her curiosity by inventing the story of a bad dream he had dreamt. Lovely Moonlight had united with fell darkness, in his dream. The simple mother, however, took the King's words literally and became anxious for his safety. She suggested superstitiously that offering sacrifices to *Caṇḍikā* was the only remedy to avert the evil foreboded by the dream.

Not all the King's appeals to her reason were of any avail. His reminding her of the first religious principle of non-violence was in vain. The king was in a quandary ; and as a concession to her sentiments, he agreed to sacrifice to the goddess a feint cock made of dough, on the day of the Festival of the Mother Goddess.

This was accordingly done; and what a miracle when the beheaded bird of flour shrieked like a living one!

The King's sorrow was complete. If the Queen had deceived him, the Queen Mother had pushed him into deadliest sin. Sorrow for him in birth after birth was now a certainty. So he at once gave the kingdom to his son Yaśomati, and made ready to go to the forest. At this juncture, the Queen Amṛtamatī invited him and Candramatī for a banquet; and they accepted the invitation for sake of courtesy. Both of them were poisoned to death by that unscrupulous woman.

The chain of their rebirths, full of suffering, at once started:—

1. Yaśodhara—peacock; Candramatī—dog.

The two, born in the forest, find their way to the palace in Ujjayinī. The peacock's antenatal memory is revived the moment it sees Amṛtamatī still dallying with the cripple, and torments her, only to be killed by the dog, which in its turn is killed by the dice-board thrown at it by King Yaśomati.

2. Yaśodhara—boar; Candramatī—cobra.

The boar kills the cobra; and a tiger kills the boar in the forest.

3. Yaśodhara — red-eyed fish; Candramatī — crocodile.

The crocodile snatches a female attendant of the King and is got out by fishermen who torture it to death. The fish too is caught and is served as food for Brahmins at Yaśodhara's own annual ceremony!

4. Yaśodhara—he-goat; Candramatī—she-goat.

The son-goat mates with the mother-goat. Once King Yaśomati hunts down the mother.

5. Yaśodhara—goat, posthumously born; Candramatī—buffalo.

The embryo of the dead goat is brought up by an untouchable. It grows and serves the purpose of 'purifying' the stale meat of buffaloes, as declared by Brahmins and the purified meat is served at Yaśodhara's *śrāddha*! The he-goat indulges in musings about the futility of the whole show.

The buffalo, sporting in the river Śiprā, kills the royal horse and is caught and tortured to death by the King's men. It was roasted alive. Amṛtamatī ate its meat with zest. She also wanted the goat's flesh. Though she was a leper now with stinking sores, her zest for meat was as strong as ever. Her crimes had become the talk of servants in the palace.

6. Yaśodhara—cock; Candramatī—cock.

Both were born in an untouchable's house and brought up by Caṇḍakarman.

IV

It was a gay spring. All nature was clothed in beauty. King Yaśomati, in the company of his Queen Kusumāvalī and other lovely ladies, went out on an excursion to the park outside the city.

Commissioned as he was to keep the park clean, Caṇḍakarman went there on duty and saw sage Akampana, at the foot of a tree. He listened to religious discourses from him, which silenced all his doubts. The sage expounded to him the nature of soul, its sorrows and perfection; the means to salvation and the nature of good and evil. The sage also pointed to the

two cocks with him and gave an account of their sufferings in birth after birth, all because of violence in intent. On hearing this, the cocks recollected their past births, became religious, and crew aloud.

At the same time, King Yaśomati shot them down with a sound-guided missile.

Their departing souls entered the womb of Queen Kusumāvalī close by, and finally, they were born as twins—Abhayaruci and Abhayamatī.

Once, the King who had gone out hunting saw an ascetic on his way. Since he did not get game, he was angry and set his hounds against the ascetic while returning. But the dogs could do nothing. He was so angry that he wanted to kill the monk himself.

At the nick of time, there arrived a noble merchant, Kalyāṇamitra, who counselled reason and spoke of the greatness of the ascetic, Sudatta, who was himself once a King of Kaliṅga, before he became a monk.

King Yaśomati regretted his rashness, and fell at the feet of his holiness. The saint read the murderous mind which the King had first entertained and this surprised him all the more. He then wished to know the state of his grandfather, father, mother etc., and was told how Yaśogha was in heaven, while Amṛtamatī was damned in hell and how Yaśodhara and Candramatī had to undergo various rebirths till they finally became his own twin issues.

Hearing this tale of Yaśodhara's horrid wanderings, the King became wise and gave up violence. His twin issues arrived there by that time and they at once recollected their past lives.

Yaśomati and, a little later, Abhayaruci along with his sister Abhayamatī renounced the world, leaving the

kingdom in the hands of Yaśodhara II (the brother of Abhayaruci).

The twins became apprentices of saint Sudatta. "O Māridatta, we ourselves are king Yaśomati's twin children. How strange that our attempt at killing a bird should result in such horrid wanderings in various lives! But when we see you about to kill a whole host of living animals, we are filled with wonder and pity!"

On hearing this story, the grim goddess, Mārī, herself renounced her love of violence. King Māridatta too sought spiritual instruction from sage Sudatta. Giving up his evil ways, he practiced love, and attained heaven. The twins too found happiness at last in heaven.

(ii) *Vādirāja's Sources*

The story of Yaśodhara became eventually so popular with Jaina poets that we have more than a score of its later versions in Sanskrit, Prakrit, Apabhraṁśa and modern Indian languages. By the time of Vādirāja, however, so many versions were not there; and it is a pity that he has not alluded to his sources at all.

As Prof. Handiqui has elaborately shown in his masterly work on Yaśastilaka[85], the earliest *Yaśodhara-carita* that we know of is by Prabhañjana before the 8th century A. D. It was probably in Prakrit. But the work is no longer extant, and we do not know whether Vādirāja had access to it.

Next comes the version in Haribhadra's Prakrit *Samarāiccakahā*. The tale of Yaśodhara as found in this work has been well summarised both by Jacobi[86] and

85. *Yaśastilaka and Indian Culture*, p. 42.

86. *Samarāiccakahā* Vol. I. (Calcutta, 1946), p. LX ff.

Handiqui. So we will note here only the points of difference. There is no reference in Haribhadra to Māridatta and his attempted human sacrifice. All the proper names are different. Yaśodhara's father is Amaradatta (not Yaśogha), mother Yaśodharā (not Candramatī) and Queen Nayanāvalī (not Amṛtamatī). The story opens with the scene of adultery straightaway, and adds that the King had a real dream also the next night. The dream was that he was sitting on the top of the palace on a throne from which his mother pushed him down; he rolled down to the seventh floor dragging down his mother behind him. He tells his mother, however, a modified version of the dream that he had become a monk and tumbled from the top of the palace. Then follows the episode of the artificial cock's sacrifice. The Queen not only poisons the husband and mother-in-law but throttles the husband to make doubly sure of his death. The seven rebirths next recounted are exactly alike except for the change in the name of Yaśomati into Guṇadhara, and of monk Akampana into Śaśiprabha.

But the conclusion is indeed wholly different. Abhayaruci's narrative, instead of stopping with his ascent to heaven, continues; and we are told how he was reborn on earth as Yaśodhara once again and how he had an early insight into Truth with the memory of his former lives and how he renounced the world along with his betrothed, Vinayamatī.

It will be seen that Vādirāja does not follow either the conclusion of Haribhadra or the details of the dream as mentioned by him, or the proper names of the characters. Nor is the promiscuous love of the Queen properly motivated in Haribhadra's handling. But

Vādirāja has described the ravishing melody of the cripple's song which won her heart. And the lady does not wring the neck of her husband in Vādirāja's version. Thus it seems that Vādirāja must have had some other version of the story before him when he wrote the *Yaśodharacarita*.

We know for certain that the encyclopaediac work *Yaśāstilakacampū*[87] of Somadeva and *Jasaharacariu*[88] of Puṣpadanta were written about fifty years before the work of Vādirāja. Since these authors resided in Karnatak, we might concede that Vādirāja might have looked into these two works. Yet, it is difficult to point to clear cases of his borrowing from any of these writers, beyond the indebtedness to proper names. In both these works Māridatta is associated with a Śaiva teacher Bhairavānanda (or Vīrabhairava according to Puṣpadanta) who eggs him on to animal slaughter including human sacrifice. Vādirāja has shown his tolerance in dropping out this association. On the whole, Puṣpadanta's work seems to be the model for Vādirāja—except for minor details like the dream and the Queen's strangling—in respect of narrative, rather than Somadeva's work which bristles with a thousand and one digressions. Stray motifs like that of the song might have been suggested by Somadeva's text. But the artistic unity brought into the diffuse elements of the story should go to the singular credit of Vādirāja. While shunning the biting satire, the boundless philosophical controversies and the artificial digressions of Somadeva, Vādirāja manages to infuse the maximum of human and poetic interest into

87. For a detailed synopsis of this story, see Handiqui, Loc. cit., p. 21 ff.

88. For a brief sketch of this story, See Vaidya, *Jasaharacariu* p. 28 ff.

his work without sacrificing the cause of moral instruction. The arrangement of the plot shows the hand of a master. His descriptions of the grim temple, the bloody king, the calm neophytes, the delights of love, the ravishing song, the unfaithful woman, the horrid cripple,: the King's reaction, etc. are intensely moving and dramatic, and never out of proportion. Not a word is in excess though the figures of speech come at the poet's bidding. The poet's happy imagery and the gift of phrasing hold us captive even at the first reading. In the second part which is full of birth-stories, the poet is careful to hurry over, and provides relief to the reader in the discourses on religion which are indeed short and memorable. When we read Vādirāja's *Yaśodharacarita* we at once feel that we are in the presence of a master-poet (Mahākavi) ; and it is this poetic facility of his which raises the work above the level of mediocrity, and makes it something more than a mere religious story. And in this, Vādirāja is really original. Though the work contains only about 300 verses in but four cantos, the critic will not hesitate to concede it the status of a ' mahākāvya ' (Literary epic), claimed in its colophon. In sheer poetic quality it is second to none in Sanskrit literature; and as the shortest and sweetest *mahākāvya*, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed. Its story is based on a popular, interesting, folk-tale, not on the trite subjects provided in *Purāṇas* and classical epics.

To the present editor it appears that in the matter of the religious sermon of Akampana to Caṇḍakarma, Vādirāja is indebted to Hariṣeṇa's version of this story known as *Yaśodhara-Candramatī-Kathānaka* in the

Bṛhatkathākoṣa,[89] because there are quite a number of striking similarities in thought and expression. This point has not been noticed by earlier scholars. The whole discourse is in terms of homely analogies, and four or five analogies in question-and-answer form in the same order cannot be assumed to occur independently to two writers. As Hariṣeṇa's date is 932 A. D., i. e., about a century earlier than Vādirāja's, there is nothing to militate against borrowing on the latter's part. Some of the parallelisms are set out below :—

Hariṣeṇa

1. ...*na cānyadvā śarīrakaṁ*
eko hi taskaraḥ ko'pi
koṣṭhikāyāṁ nidhāpitaḥ
jatunā sajjitā sā ca
chidrahīnā mayā kṛtā
asyāmevamalaṁ kṣiptaḥ
pañcatāmagamat prabho
jīvasya nirgamo nātra
dṛṣṭo'smābhiḥ kadācana.
(p. 173)

2. ...*yogī tadā taṁ punarabravīt* :
pūrvoktakoṣṭhikāyāṁ ca
saśaṅkho nā nidhāpitaḥ
tatratyaḥ so naraḥ śaṅkhaṁ
dhamati prītamānasaḥ
taddhvaniḥ śrūyate loke
nirgato na vilokyate

Vādirāja

1. *praveśya coraṁ hi*
mahatkusūlakaṁ
vilipya lākṣāṁ
bahirapyarandhrakaṁ
gate hi kāle
dadṛśe śarīrakaṁ
na jīva-mārga-
stadalīkamucyate.
(IV. 17)

2. *praviṣya rohaṁ*
puruṣe'pyarandhrakaṁ
dhamatyalaṁ
śaṅkhamudāttanādakaṁ
dhvanirbahirgacchati
nāsti tatpatha-
stathātra manyasva
vicārapūrvakaṁ.
(IV. 20)

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89. Edited with a scholarly Introduction by Dr. A. N. Upadhye (Singhi Jain Series, 17, Bombay 1943). The reference here is to story No. 73.

Hariṣeṇa	**Vādirāja**
yathā hi śaṅkhaśabdasya *koṣṭhikāyā na nirgamaḥ* *dṛśyate lokasaṅghātair-* *jīvasyāpi nibudhyatāṁ.* (p. 173)	
3. *mayaikataskaraḥ sādho* *tulāyāṁ tolitaḥ sphuṭaṁ* *sajīvo jīvahīno'pi* *tatpramāṇo bhavedayaṁ* (p. 273)	3. *tathānyathā* *taskara eva kevalaṁ* *pramāya pūrvaṁ* *tulayātha māritaḥ* *tayā punaḥ* *sammita eva tatpramaḥ.* (IV. 16)
4. *tatpramāṇo yathā bhastraḥ* *sarvato vātapūritaḥ* *tulayā tolitastadva-* *nnaro'jīvaḥ sajīvakaḥ.* (p. 173)	4. *pramāya bhastrāṁ* *tulayā punaśca tāṁ* *prapūrṇavāyu-* *pramitāṁ vilokayan* *pramāṇabhedo'tra* *na dṛśyate yathā...* (IV. 19)
5. *mayā caurasya caikasya* *kurvatā kartanaṁ tanoḥ* *bhūyo'pi khaṇḍakhaṇḍāni* *kurvatā taccharīrake* *bāhyābhyantarato dṛṣṭo* *na jīvaḥ kvacideva saḥ* (p. 273)	5. *nigṛhya coraṁ tu* *nihatya coccakaiḥ* *kadācidekaṁ* *paramāṇu-mātrakaṁ* *mayā hi jīvaḥ khalu* *nopalakṣitaḥ...* (IV. 15)
6. *ekena cāraṇīdaṇḍe* *kurvatotkartanaṁ* *muhuḥ* *vilokito nareṇāgniścaṇḍa* *dṛṣṭo na na kvacit*	6. .... *tarau kṛśānur-* *dalite'pi khaṇḍaśaḥ* *na dṛśyate...* (IV. 18)

These correspondences in thought are too close to admit of any other explanation save borrowing. But

anyone can see how the crude nugget of Hariṣeṇa acquires polish and poetic finish in the hands of Vādirāja. And the parallelisms do not extend to other portions.

One point remains to be disposed of in this section. T. S. Kuppuswami Sastri stated in his Sanskrit Introduction to the Tanjore edition of the *Yaśodharacarita* that the source of this story was undoubtedly the *Uttarapurāṇa* of Guṇabhadra. He also added that the story occurs under the Book on Suvrata Tīrthaṅkara.[90] This opinion is quietly adopted by Winternitz and De in their reputed works on Sanskrit Literature;[91] and other scholars like K. V. Raghavachar[92] have followed suit.

The present editor has tried in vain to locate the reference in the published *Uttarapurāṇa* of Guṇabhadra. The story is conspicuous by its absence not only in the life-history of Suvrata but in the *Uttarapurāṇa* as a whole. Here is an example of a factual error handed on from writer to writer and it gives a lesson that one has to be very careful in recording one's evidence.[93]

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90. *cf. eṣāṁ yaśodharacaritaprabandhānāṁ ... guṇabhadrācāryapraṇītottarapurāṇāntargata-suvrata-tīrthaṅkara-kathāyāṁ vidyamānaṁ yaśodharacaritameva mūlamiti nirvivādaṁ.*
— Op. cit. p. 4.
91. History of Indian Literature, Vol. II. p. 535; History of Sanskrit Literature, p. 436.
92. Kannada Yaśodharacarite (Mysore), p. lxv.
93. There is one indirect parallel furnished in one of the stories of the *Uttarapurāṇa*, viz., of two brothers taking lower births successively because of their mutual anger (*krodha-kaṣāya*); but this is in no way connected with Yaśodhara's story as we have it here. — cf. *Uttarapurāṇa* (Ch. 62). Since writing the above, it has come to my notice that S. Bommarasa Pandita has also questioned this ascription in his Kannada Edition of Janna's *Yaśodharakāvya* (Maraduru, 1951.)

Another conjecture of the same kind hazarded by Kuppuswami Sastri is Vādirāja's authorship of the Tamil *Yaśodhara-Kāvyaṁ.*[94] Gopinatha Rao, who alludes to it, states as follows :—

> "They (the Sanskrit and Tamil versions) are both so strikingly alike in composition and diction that there is every probability, as Mr. Kuppuswami Sastri ventures to think, that they were written by one and the same author".[95]

Prof. A. Chakravarti, to whose valuable works in English we owe our knowledge of Jaina literature in Tamil, is more cautious in his estimate :—

> Unlike Jaina literary works in Sanskrit where the authors generally give a bit of autobiographical information, either at the beginning or at the end of the work, in Tamil literature the author maintains absolute silence on that matter... Practically nothing is known about the author except that he was a Jaina ascetic... There is a Sanskrit Yaśodhara-Kāvya dealing with the same story. But it is not clearly known which is earlier, the Tamil or the Sanskrit one."[96]

Another authority on the subject opines:—

> " *Yaśodharakāvyaṁ* is one of the five minor epics in the period nearer to the third 'Sangam Age'... *Yaśodharakāvyaṁ* based on a Sanskrit work, consists of 320 stanzas."[97]

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94. Vide–*Sendamil*, Vol. IX. pp. 217, 265.
95. English Introduction to *Yaśodharacarita* (Tanjore edn.)
96. A. Chakravarti, *Jaina Literature in Tamil*, p. 45f.
97. Dr. K. R. Srinivasa Iyengar in *The Age of Imperial Unity*, p. 301.

Thus, much can be said on both sides regarding the relation of the Tamil '*Yaśodharakāvyaṁ*' *vis a vis* Vādirāja's Sanskrit work. It is difficult to take any definite position. But since the correspondence in the story is far too close, to the extent of similarity in the name of the Queen's servant-maid (viz. Guṇavatī) who figures but once in the whole poem, and who is found exclusively in Vādirāja's version, one might not be far from truth to think that the anonymous Tamil poem is modelled on that of the celebrated Sanskrit poem of Vādirāja, and not *vice versa*, in the present state of our knowledge of Tamil chronology.

We have already seen that Yaśodhara's story was quite popular with writers from about 650 A. D., the probable date of Prabhañjana. How much earlier it might have been current is difficult to determine. A sort of hint is dropped by Vādirāja, if we can look upon his epithet '*Kulena Gaṅgaḥ*'[98] (IV 46) with reference to saint Sudatta, king of Kaliṅga, being based on historical tradition. History knows that Kings of the Gaṅga family began to rule the Kingdom of Kaliṅga only by about the 5th Century A. D.[99], when the Gaṅga [illegible]

98. This epithet is echoed by the Kannada poet Janna in his Yaśodharacarite (IV. 43) in the form 'Gaṅgakula *cakravarti*'.

99. Cf. "Towards the close of the 5th century A. D., the Gaṅgas for the first time appear as rulers of the kingdom of Trikalinga..."—Harekrushna Mehtab, '*The History of Orissa*' p. 43.

But it is claimed by mythical [illegible] ancestors of the Gaṅga dynasty ruled in [illegible] were descended from the ancient [illegible] Prasad, *Puruṣārtha-siddhyupāya* [illegible] Introdn. p. 28.

was founded by them. The story of Sudatta might thus date back to the historical period.

Similar stories of faithless women are not unknown to Sanskrit and Prakrit literature. For example, the moral of a Jātaka story[100] is—

... "All women fail to find delight in homes that are their own.
Thus does a wife forsake her lord though lusty be and strong
And will with any other man, e'en a cripple vile, go wrong."

a moral which can well fit in with Yaśodhara's story. Another story concludes—

"A sex composed of wickedness and guile,
Unknowable, uncertain as the path
Of fishes in the water—womankind
Hold truth for falsehood, falsehood for the truth!
As greedily as cows seek pastures new,
Women, unsated, yearn for mate on mate,
As sand unstable, cruel as the snake,
Women know all things; naught from them is hid."[101]

E. B. Cowell observes that "Like all collections of early popular tales, they (Jātaka stories) are full of violence and craft, and betray a low opinion of woman."[102] The world of the *Bṛhat-kathā*[103] (as repre-

100. *Jātaka Stories*, Vol. V. (Luzac & Co., London, 1957) p. 236. For other stories of women's wickedness, see Ibid., I. p. 25, 148, 158–60, 284, 285; II 223–245; II. 94, III. 61, etc.
101. *Ibid.* Vol. I, p. 155.
102. *Ibid.* Preface, p. xii.
103. Cf. Somadeva, 52, 385, 103, 226 (noted by Hertel); *Kathākoṣa* (Tawney) Sr. 125.

Swift's *Gulliver's Travels.* And this vein of subtle satirical humour is Vādirāja's own. The central thread that binds together the two parts, viz., life at the human level and life at the level of animals, is furnished by the interplay of love and hate. This panorama of light and shade goes on unchecked until wisdom dawns; and wisdom is but another name for the practice of *ahiṁsā* in thought, word, and deed. The whole human and animal situation dramatically unrolls before us, transfigured by the imagination of the poet, and the artistic unity of the poem finally synchronises with the ethical law of *ahiṁsā-dharma* itself. This impression of unity we miss in Somadeva's voluminous work; and Puṣpadanta's art pales in comparison with that of Vādirāja. Hariṣeṇa's account is deficient in the human touch, since all his attention is on the narration of the incidents in summary fashion and not on delineation of character. Thus Vādirāja's *Yaśodharacarita* shines in comparison with previous versions of the story.

(iii) *Characters*

Sanskrit poetic tradition recognised only perfect types of heroes and heroines for treatment in serious epics and dramas. Poets and playwrights, therefore, turned to heroic sagas of the past for their material and sang of gods and god-like heroes. The canon of decorum (*aucitya*) held complete sway over the critical judgements of Indian literary theorists, and the slightest indelicacy (*anaucitya*) in the treatment of passions was severely condemned.[105] While literary theory re-

105. Cf. '*anaucityādṛte nānyad rasabhaṅgasya kāraṇam*' Dhvanyāloka, p. 330, (Kashi edn.).

cognised 'Love' (or '*S'ṛṅgāra*') as the "*rasa*" *par excellence*,[106] it took pains to point out how it would be caricatured into 'the comic' (*Hāsya*) with the slightest touch of indelicacy[107], if the rigid rules about characters as laid down in the books were not scrupulously observed. The love-poet's worst failure was thus bathos, and he was not permitted to build a literary work on an immoral theme. Of course, theorists permitted introduction of such elements in rival and low characters (when *S'ṛṅgāra* would be just *S'ṛṅgārābhāsa*), but never in the hero or the heroine. The distinction between *rasa*, *rasābhāsa*, and *grāmya* (*doṣa*) is fundamental to Indian poetic judgement;[108] and classical Sanskrit writers, including masters like Kālidāsa, conformed to these general requirements. We have practically no adventurous writer who dared to set critical standards at naught, and win new territory for creative writing. Literature remained for quite a long time shut up in the narrow groove prescribed by orthodoxy, with the result that it soon began to show signs of decadence in an atmosphere of artificial refinement. The breath of life as actually lived by the Indian people is practically missed in the elaborate accounts of standard heroes treated to a plethora of poetic conceits. If we turn to Vādirāja's *Yaśodharacarita* against this background, we get a refreshing sense of relief. We

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106. Cf. *śṛṅgāra eva madhuraḥ paraḥ prahlādano rasaḥ* Dhvanyāloka, II. 7.

107. Called *grāmyatā* or vulgarity by Daṇḍin in his *Kāvyādarśa*. Cf. also '*śṛṅgārāddhi bhaved hāsyaḥ*'— Bharata

108. For a full study of the distinction between the categories of *Rasa* and *Rasābhāsa*, see the present writer's article on the subject in the *Karnatak University Journal* Humanities Number, June 1962.

breathe living air and we hear living voices. We discover a modern note for the first time in the very conception of character. Even Vādirāja's hero and heroine, not to mention the rest of the characters, are figures in flesh and blood who love and hate, sin and suffer, like the common lot of humanity. Though they are royal personages, they represent the life of 'everyman' since they are not just paragons of might and virtue, but partake of the weaknesses and follies of the whole of humanity. Vādirāja is entitled to a high place in the history of Sanskrit Poetry for having succeeded in introducing a note of realism and modernism which was unknown before. Our conventional dramas and epics cannot be 'tragic' in the nature of things, but Vādirāja's *Yaśodharacarita* is nothing if it is not a tragedy. It is a tragedy, not only of Yaśodhara, but of Everyman. It is a tale of Life, Death and Redemption. It is a story of Paradise lost and Paradise regained.

Yaśodhara, the hero

In our strong reaction to the sin of the heroine, we are likely to give her more importance than she deserves. The poet does not intend her to be a tragic heroine, as he intends Yaśodhara to be a tragic hero. Amṛtamatī comes and goes; only one nefarious role is assigned to her. Her affair is no more than an interlude, a passing phase, in the life of the hero which forms the entire poem.

Yaśodhara was blessed with wealth and status, power and pelf, health and youth; in fact, with everything that should make a man happy. His sway over the realm was unquestioned, his people were happy, his

marriage with Amṛtamatī sweet and his personality glorious. So he naturally gave himself up into thinking that he was the happiest man on earth. Was there anything wrong in that ? Well, thereby hangs the tale. Is supreme happiness a possibility in this world ? Religion says no. It is only a fact of heaven, not of this earth. Man is deluded into thinking that he is at the summit of happiness just when he is about to fall headlong into misery. Such was also the Greek idea of the lot of man on earth; and they thought that gods would become jealous if anyone said he was happy, and would at once push him into the abyss of suffering. But the Indian view is more philosophical and it makes man himself responsible for both his downfall and uplift. Absence of wisdom leads to downfall and he will rise again with the dawn of wisdom. Fate does not become a blind force here shaping his destiny from the outside ; but becomes another name for his own wisdom or ignorance become active and productive.

When Yaśodhara did flatter himself to be the happiest man in the society of his lovely queen Amṛtamatī, he was only ignorant and unaware of the evil ways of women. This was his tragic frailty and it brought down upon himself, most unexpectedly though, the worst misery that he could have imagined for himself. His most trusted wife proved a downright adulteress. She stooped down to the lowest depths of degradation conceivable, by surrendering her virtue to a horrid, ugly, cripple, a beastly and brutish menial. The King saw it with his own eyes and could have killed the criminals down with his sword at a stroke. They were there at his feet awaiting their well-deserved punishment.

But the King does not strike. Why ? Because he is an Indian king and is stronger in self-composure than in emotional indiscretion. The greatness of an Indian hero is tested not by the bloodiness of his revenge, but by the splendour of his self-mastery. He has in him the gift of divine mercy yet; and he lets off the sinners.

But he cannot let himself alone. He punishes himself for his former illusion about woman's constancy. He drives away his attachment to the lures of the senses. The hero Yaśodhara commands our respect in this noble conduct of his when he was tried so harshly by circumstance. Yaśodhara is now disillusioned about the love of a wife. Better wisdom late, than never. He is full of pity for the fickle woman. There it ends.

But the hero's trial did not end there. In fact it proved only the beginning of even more serious trials. Having lost the foothold of his wife's love, the King tries to clutch at the love of his mother like a drowning man who catches at a straw. And it eventually proves far more dangerous. To save his own face and that of his wife, he concocts a white lie while reporting the cause of his worry to his fond mother. He says he had a bad dream, and the mother suggests a remedy worse than the disease. She wants her son to sacrifice live animals, against his conscience though. The King, in a weak moment, compromises with his conscience and the drama of his tragedy starts. Earlier, the King had not done anything sinful ; in fact, had conquered the idea of sinful revenge and come out victorious. But now he had contemplated sin, in concession to the sentiments of his mother, and whatever makeshift he might devise, he cannot surely hoodwink the wheels of *Karma* that grind unremittingly ! The mother pushed him into sin and

the King rolled down the abyss along with her. The spiritual tragedy could not be escaped now.

The King knew, from the moment the pasty cock crew, that he was doomed ; and he never pardoned his mother as he had done his sinful queen. In vile birth after birth, he became a passive victim losing active initiative once for all. Such is the effect of sin which destroys the spirit. The mother Candramatī, too, shared the same horrid sufferings all the time. At last, the two were lucky enough to hear wisdom from a saint; and having purified themselves, eventually attained heaven.

Thus the whole poem, from the beginning to the end, is the tragical history of Yaśodhara who represents everyman. Though steeped in misery and suffering, not only in the human life, but much more in the cycles of animal lives exposed to torture and untold misery, the life of the hero is not unrelieved by hope. It breathes the message of optimism and robust faith to everyone who shuns from sin.

Thus Yaśodhara combines in himself the characteristics of both a tragic hero and a religious hero. His character is unique in holding a mirror to the realistic aspects of ancient Indian life.

Amṛtamatī, the heroine

Amṛtamatī is a type of heroine quite unique in Sanskrit literature. With the didactic Sanskrit poets, the only type of married woman admissible into epics were *pativratās* or paragons of chastity like Sītā, Sāvitrī and Damayantī. The Jaina poet does not wish to dilute this ideal ; but he makes bold to portray truth about life as it is actually lived in this world, a truth which is often

far from the ideal. The purpose is not to countenance immorality or to encourage it, but to make it a caution and a warning and to force complacent people into some thought on spiritual questions, without which infinite bliss is impossible. Immoral love in the heroine is portrayed not as an end in itself, in which case the poem would be obscene though penned by a monk, but as a means for inculcating the need and value of detachment and renunciation. Amṛtamatī's adultery is not an example, therefore, of *śṛṅgāra* or Love, but only of an *ābhāsa* or caricature of it. The poet has never lost his sense of constraint in portraying it and does not fail to bring out its moral repeatedly.

In Western literature, the type of unfaithful woman is not at all uncommon. Right from Helen and Cressida, up to their counterparts in modern Miss Julia (of Strindberg) and heroines of Balzac, they have consistently formed themes for the works of literary masters. But in India Amṛtamatī is perhaps the first of that kind; yet she serves only a subordinate role, and forms but a part in the higher harmony, unlike Western heroines of her ilk.

Is Amṛtamatī a tragic heroine? Does she command the sympathy of the poet? These are questions which may be answered in the negative. The poet sympathises no doubt with the lot of womankind as a whole, whose passion outruns judgement. But he does not, on that account, uphold or justify the action of Amṛtamatī in particular. She is not a perfect woman with but a single foible. She is an imperfect woman with no virtue to recommend her except her beauty. If the poet had the least sympathy for her, he would not have painted her paramour in such hideous and horrid

colours. The ugly beast has, however, one redeeming feature—a sweet musical voice. But does it exonerate the unabashed adultery of the Queen who should have known better? Again, the contrast between how she gladly takes the lashes and kicks of her lover, and how she faints at the touch of a flower in the King's hand, shows how she was nothing but a clever actress, a woman knowing all the wiles of her sex.

Furthermore, she never for once regrets or relents. She has never a thought of either the husband whom she loved so long, or the son who is grown up, before she stoops to folly. She never justifies herself except on the ground that her passion is irresistible. She is thus intended as the villain of the piece, and that is why the poet makes her cooly murder her husband and mother-in-law, all for a suspicion that her misdeeds have been discovered. One feels that the ends of poetic justice have been served when she is shown later as a bloated mass of flesh with leprous sores running all over, and eventually condemned to perpetual Hell.

Amṛtamatī is thus a warning to women. Though an ascetic, the poet has succeeded in portraying her personality very interestingly without any subversion of values. She is a standing monument to the moral —

> "Earthy desires and sensual lust
> Are passions springing from the dust;
> They fade and die,
> But in the life beyond the tomb
> They seal the immortal spirit's doom
> Eternally." [109]

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109. Longfellow's translation of a poem by Coplas De Marique.

Perhaps Vādirāja is the first writer who successfully delineated *S'ṛṅgārarasābhāsa* instead of *S'ṛṅgārarasa* in his heroine, without sacrificing the importance of ultimate *S'āntarasa.*

(iv) *Vādirāja's style, etc.*

We have seen in the earlier sections how Vādirāja shows novelty and originality of approach in the handling of his plot and in the delineation of characters in the *Yaśodharacarita.* The same is no less true of his style, which is free from excesses of all kinds. He strikes a happy balance between pure didacticism and pure eroticism. He does not hesitate to expose social evil in order that he might propose heavenly remedies. He strikes a significant note of humanism, all but rare in Sanskrit poetry. What might have become dreadfully dull is relieved by his glowing account of life's delights as well as pains. Instead of losing himself in the verbiage of conventional tropes and conceits, he finds time to reflect gravely on the sins of the world and the pathways to salvation. Paradoxical as it might appear, the poem is both secular and religious, both realistic and idealistic, both profane and profound. As we already saw, he has an eye for the comic and the ridiculous; and he does not spare any superstition. Even when they figure under the guise of reputed religions, his satire and humour mark them out and laugh them away. *Niraṅkuśāḥ kavayaḥ*, they say. If the poets' power or genius lies in independence, Vādirāja possesses it in an abundant measure indeed. He had before him only classical epics in Sanskrit — large in effect, in characters, events, and setting — the epic scale itself transcending at every point that of ordinary life. But Vādirāja made a new

epic from the common lot of humanity, from its sins and sufferings themselves. Man's quest for the meaning of life and his futile struggle against death is the theme here; and as in Greek tragedy, man's suffering is the result of guilt, which must be expiated. It is suffering which prepares the mind to gain redeeming wisdom; but unlike Greek tragedy, it is suffering in birth after birth, both human and sub-human. The genius of Vādirāja lies not so much in the originality of his theme — since Sanskrit literature was quite familiar with similar themes as in Bhartṛhari[110] — but in his exquisite treatment of age-old themes.

The *Yaśodharacarita* does not suffer from the common failing of Sanskrit poems, viz., longwindedness. Vādirāja shows that he is a master of the intricacies of Sanskrit grammar and lexicography, by giving us, occasionally, rare forms and expressions.[111] A learned commentator like Lakṣmaṇa, who has more than a dozen lexicons at his command, finds himself baffled more than once. But these are kept within limits and are never allowed to outrun the bounds of normality. In style, Vādirāja seems to have had Kālidāsa for his model; and we do not find any pedantic perpetrations which halt the even flow of his sweet poetry. The *samāsas* are but short and

110. Cf. the famous quatrain —
" *yāṁ cintayāmī manasā mayi sā viraktā*
sāpyanyamicchati janaṁ sa jano'nya-saktaḥ ;
asmatkṛte ca parituṣyati kācidanyā
dhiktāṁ ca taṁ ca madanaṁ ca imāṁ ca māṁ ca. "

111. Cf. e. g., '*sauvanī*' IV. 38, '*roha*' (IV. 20), '*anajathyā*' (III. 53), '*pūta-kratāyyā*' (II. 13), which are rare words from *kośas* ; and also peculiar grammatical forms, like *tāvatitha* (III. 2), *vipākima* (III. 74), *adyaśvīnaṁ* (III. 15).

of rare occurrence, pointing to the Vaidarbhī style so popular in the South. In continuation of what is said in section V.ii. above, it might be added that even in the choice of metres, Vādirāja restricts himself to three or four widely prevalent ones like *upajāti*, *anuṣṭubh* and *vaṁśastha*, and avoids the unfamiliar and longer ones. In his *anuṣṭubh-s*, we see him a master of the inner rhythm of the verse unlike many an earlier Jaina poet. However, he has a few mannerisms like the word *uccakaiḥ* without any special significance.

His imagery, again, is vivid and striking. He uses only the easy and most effective *alaṅkāra-s* like *upamā* (*I.8,9 etc.*), *utprekṣā* (*I.10,40 etc.*), *rūpaka* (*I. 57,etc.*), *arthāntaranyāsa* (*II.38 etc.*), etc., showing off his power over *śleṣa* (double entendre) but rarely, as in the description of the hero's eroticism in Canto II. In depth of vision, felicity of expression and beauty of imagery, Vādirāja stands easily and incomparably first among the Jaina Sanskrit poets. His is a rare combination of artistry and simplicity, grace and force, elegance and moralism. Though, like the natural epic, his *Yaśodharacarita* centres mainly round orally transmitted folk-lore and legend,[1] it also indicates throughout that it is the creation of the genius of one man, which is the hall-mark of the later literary epic. At the same time, it is free from many of the extravagances in which artificial court poets were specialising. It may, therefore, be said that Vādirāja tried to retrieve the Sanskrit language from the false and pedantic diction of the court poets who were specialising only in panegyrics, and introduced new subjects and new attitudes to life.

The forms of proper names adopted by Vādirāja in this poem, e. g. *Yaśogha* and *Aṣṭa-vaṁka*, perhaps indi-

cate that his main source of the story was in Prakrit. These words appear like irregular Sanskritisations of regular Prakrit words, viz., 'Yaśoha'[112] and 'vaṅka'. It is interesting in this connection to note how Vādirāja makes an effort (in II.3) — which is not very convincing — to justify the former word on the analogy of words like *pṛṣodara* noted by the grammarians as irregular.[113]

8. Lakṣmaṇa's Sanskrit Commentary on the Yaśodharacarita

(i) Manuscripts used

The Commentary of Lakṣmaṇa (also spelt as Lakṣaṇa in two Mss.), published now for the first time, is based on four palm-leaf Mss., all deposited in the Jaina Dānaśālā Maṭha, Mudabidre, (S. Kanara). All of them are in Kannada characters, and the oldest of them, No. 199, seems to be the original of which the other three are later copies. They have all been fully collated for purposes of this edition, and variants have not been noted because they were inconsiderable, and mostly in the nature of scribal errors. The Mss. are described below :—

(1) *No.* : *199* :

size :	19½″ × 2″
folios :	32
lines :	8
letters :	82 (big).
date :	about 400 years old.
condition :	worm-eaten and partly damaged, mostly accurate in readings.

112. This form is actually found in Puṣpadanta's Apabhraṁśa poem.

113. For a full study of this interesting class of words, vide —K. C. Chatterjee, *Popular Etymology*, Calcutta Oriental Journal, II, No. 3 p. 91 ff.

(2) *No.: 812:*

size :	12½″ × 2¼″
folios :	26
lines :	13
letters :	55 (small).
date :	about 300 years old.
condition :	fairly written with a spelling mistakes.

(3) *No. 242* :

size :	13½″ × 1½″
folios :	41
lines :	8
letters :	51
date :	about 150 years old.
condition :	full of mistakes.

(4) *No. : 303* :

size :	19½″ × 2″
folios :	33
lines :	8
letters :	56
date :	about 150 years old.
conditions :	Very well preserved; contains scribal errors.

(ii) Personal details about Lakṣmaṇa, the Commentator

The commentator gives a few autobiograph details in the opening and concluding sections of interesting commentary. They are summarised belov

Lakṣmaṇa or Lakṣaṇa (as some Mss. spell name) was the son of Cikkaṇa and this commenta was written by the son at the instance of the devo

father. Lakṣmaṇa also refers to himself as 'Jinadāsa'. Whether this was a surname of his or only an epithet indicative of his Jaina persuasion, is not clear.[114]

There were two merchant princes, Padmaṇa and Gummaṭa, at Kṣemapura whose patronage was responsible for the composition of this commentary. The work was actually written out religiously in the temple of Nemināthа at Kṣemapura, [115] at the instance of the author's father.

Krishnamachariar records in his *History of Classical Sanskrit Literature* that this Lakṣmaṇa, the Commentator of Vādirāja, is the same as Lakṣmaṇa, the Commentator of Kavirāja's *Rāghava-Pāṇḍavīya*; and assigns him to the 12th century A. D.[116] The latter commentary of Lakṣmaṇa published from Bombay[117] contains the colophon :—

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114. Cf. *akārayadimāṁ ṭīkāṁ cikkaṇo guṇarakṣaṇaḥ* |
akarojjinadāso'yaṁ cikkaṇātmaja-lakṣmaṇaḥ ||
occurring both in the beginning and at the end of the commentary.

115. cf. śrīmatpadmaṇa-gummaṭetyabhihitau
śrīvarṇinau bhūtale
khyātau cāru-caritra-vārdhi-himagū
tatprītaye lakṣmaṇaḥ |
mando bandhura-vādirāja-viduṣaḥ
kāvyasya kalyāṇadāṁ
ṭīkāṁ kṣemapure'karodgurutara-
śrīnemināthālaye ||
— Concluding verse of the commentary.

116. *Loc. cit.* p. 189.

117. by Gopal Narayan & Co., in the Grantha-ratna-mālā Series.

iti śrīmatpada-vākya-pramāṇa-pārāvāra-pārīṇa, paramahaṁsa-parivrājakācārya--śrīmaduttama--śloka-tīrtha-mahāmuni-kṛpā-kaṭākṣakavīkṣita, brahmajñāni-vaṁśāvataṁsa-śrīdattasūri-suta, Lakṣmaṇa-paṇḍita-viracitā, rāghava-pāṇḍavīya-ṭīkā-sāracandrikā samāptā.

This clearly shows that Lakṣmaṇa, the commentator of Kavirāja was a Brahmin, a son of Śrīdatta and a disciple of one Uttama-śloka-tīrtha, while Lakṣmaṇa, the commentator of Vādirāja was a Jaina, a son of Cikkaṇa. The two are, therefore, different persons and cannot be held as identical.

(iii) The Place and Date of Lakṣmaṇa.

We are lucky in so far as Lakṣmaṇa has mentioned in so many words that Kṣemapura was his home-town. To those who are familiar with the history of Tuluva and Kanara tracts in South India, the reference is clear enough, and does not present any difficulty. As evidenced by a number of inscriptions and even literary references, Kṣemapura is the same as modern Gerasoppe in North Kanara District. We give below some extracts from Dr. B. A. Saletore's *Medieval Jainism*, which authoritatively settles the question of Kṣemapura's geography and history :—

"Gerasoppe springs into fame in the middle of the fourteenth century due to the activity of its wealthy citizens, although as a political unit it had already made a name for itself earlier. In those ages it belonged to Tuluva, its rulers themselves being of Tuluva origin..."[113] Thus is it described in the Govardhanagiri inscription (A. D. 1560) :—

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113. Loc. cit. p. 340.

'On the Southern bank of the great lotus, the Jambūdvīpa, is the Bhārata country, in which, on the eastern shore of the Western Ocean is the great Taulava country. In it, on the south bank of the Ambu river, shining like the *S'rīpuṇḍra* (or central sectarian mark on the forehead of the Śrīvaiṣṇavas) is *Kṣemapura*, like Purandara's (Indra's) city with fine Jaina Caityālayas, king's palaces, abodes of yogis, lines of merchants' houses, with crowds of people devoted to acts of merit and liberality, groups of *gurus* and *yatis*, bands of poets, learned men, multitudes of excellent *bhavyas* — what city in the world was so celebrated as Gerasoppe ?' "[119]

" ... Yojanaśreṣṭhi (II) built a two-storeyed Caityālaya of Nemīśvara and Gummaṭanātha in Gerasoppe ... Ambāvana Śreṣṭhi, (a commercial magnate of Saluva Immaḍi Deva Raya C. 1523 A. D.) was matrimonially connected with Yojana Śreṣṭhi (II) ... Neminātha *basadi* was first built by the grandfather of Ambāvana ... [120]

"...In 1939, Cikkaṇa, the son of Dodda Devappa, gave a dharmasādhana (charity deed) to Cāvuḍi Setti of Grasoppe."[121]

The above extracts show conclusively that though the present Gerasoppe is no more than a tiny deserted village, it was in a flourishing state from the 14th to 16th centuries A. D. under kings who were patrons of Jainism. It is a fact of history that Jainism which could not stand the sweeping avalanche of Vīraśaivism

in Karnataka was driven to seek refuge in out-of-the-way nooks and corners like the Tulu and Nagira Kingdoms. The petty chiefs of Hāḍuvalli (Saṅgītapura), Kṣemapura, etc., gave quarter to Jainism, and it is due to their patronage that Jainism has still a great following in Kanara.

That Kṣemapura or Gerasoppe was a flourishing centre of Jaina culture is also revealed by the following account furnished in the colophon of *Amoghavṛtti* copied therein[122] (during the 16th century, if king Devendra is taken as identical with Immaḍi Devarāya) :—

jambūdvīpa-mahīśa-hema-mukuṭa-
prottuṅga-devācala-
prāñcad-dakṣiṇa-bhāratāvanisatī-
tāṭaṅka-vṛttākṛti ।
asti kṣemapuraṁ purandara-purī-
saundarya-garvāpahaṁ
devendro nṛpatiḥ praśāsti tadidaṁ
devendra-vṛndopamaḥ ॥

... ...

tasya pradhāna-puruṣaḥ puruṣottamaśrīḥ
śrījaina-mārga-gaganāṅgaṇa-bālabhānuḥ ।
samyaktva-candira-suahāmbudhi-cāru-cetaḥ
bābhāti bhāsuravaco varasaṅgamantrī ॥

... ...

tasmai viśuddha-cidamogha-manojña-vṛttiṁ
prādānmudā vijayakīrti-munīśvarāya ।
satkīrtaye vipula-puṇya-mahādhanāya
bodhāya mallanṛpatervarasaṅgamantrī ॥

122. Ms. of Śākaṭāyana's *Amoghavṛtti* (No. 177). of Humbucha Matha Library, noticed by Pandit K. Bhujabali Sastri in Jaina Siddhānta Bhāskara, Vol. XIV, No. 2 (Jan. 1948). p. 29.

In the extracts taken from Dr. Saletore's work earlier, we have references also to the date of construction of Neminātha Basadi which will definitely give us the upper limit of the date of Lakṣmaṇa who wrote his work therein. But unfortunately, there seems to be some discrepancy since Yojana Śreṣṭhi II 'who built the two storeyed caityālaya of Nemīśvara' and who was matrimonially connected with Ambāvana' (C. 1523) cannot be the same as 'the grandfather of Ambāvana' 'who first built the Nemīśvara Basadi.' If this means that Ambāvana's grandfather first built it in about 1400 A. D. and Yojana-śreṣṭhi built a second storey to it by about 1500 A. D., then the discrepancy is removed, no doubt. But the relevant epigraph[123] only records "the setting up of an image of the Jaina god Neminātha by Ajana whose mother was Mābāmbā and father was Kallapaśreṣṭhi, son of Ojanaśreṣṭhi," and does not bear any date. 'Ajana,' 'Ojana,' and 'Yojana' — only appear to be scribal variations of the same name. Anyway, these facts indicate that Lakṣmaṇa, the commentator of Vādirāja, cannot be earlier than 1400 A. D. if the first Yojana Śreṣṭhi built the Neminātha-basadi, and not earlier than 1500 A. D., if the second Yojanaśreṣṭhi built it for the first time.

The last extract above from Dr. Saletore's book refers also to one Cikkaṇa, son of Doddadevappa. If this Cikkaṇa is the same as the father of our commentator Lakṣmaṇa, then the latter's date will be decidedly 16th century A. D. But there might have been

123. Mysore Archaeological Report, 1925, p. 119; Inscription No. 107.

several Cikkaṇas earlier, and one cannot take similarity in names as conclusive evidence. The age of our oldest Ms. shows that Lakṣmaṇa may not be later than 1550 A. D. at any rate.

(iv) A critical estimate of the commentary.

Coming to the internal evidence furnished by the commentary itself, by way of references to earlier works, we find that Lakṣmaṇa is a very widely read scholar quoting profusely from grammars, lexicons, *kāvyas*, *smṛtis* etc., but none of these references are to works later than 1400 A. D. and hence these do not furnish much help in settling the commentator's date.

The grammars quoted throughout are Kātantra (I. 1, 15, 26, 59, etc.) and S'ākaṭāyana (I. 8. etc.) and rarely Pāṇini.

Poets and works referred to are — Vīranandi's *Candraprabhākāvya* (II. 45 etc.), Kālidāsa (II. 46, etc.) Vādibhasiṁha's *Kṣatra-cūḍāmāṇi* (I. 27), Śrīharṣa's *Naiṣadha* (I. 62, etc.), Somadeva (II. 20), Māgha (II. 35), Rāghavāṅka (II. 68), *Sarasvatīkaṇṭhābharaṇa* (IV. 7), *Rāghavapāṇḍavīya* (IV. 29), Daṇḍin (II. 7), Kavi Rākṣasa (IV. 45), Haricandra's *Dharma-śarmābhyudaya* (IV. 74), Cāṇakya (III. 19), *Mahābhārata* (IV. 45), and Vasiṣṭha (II. 58), besides several quotations anonymous.

Lexical citations are given, besides Amarakośa, from Viśvaprakāśa (I. 15, etc.) — many untraceable in the published work of Maheśvara though — Vaijayantī (I. 19, etc.), Halāyudha (II. 9, etc.), Rabhasa

(II. 10), Dhanañjaya (II. 13, etc.), Bhāguri (II. 31, etc.), Nāgavarma (III. 13), Dhvanimañjarī (III. 15), Trikāṇḍaśeṣa (IV. 19) and Vyāḍi (III. 30, etc.) whose text has not been recovered so far.

Lakṣmaṇa's commentary is of particular interest to students of Kannada literature in so far as it sheds unexpected light on many dark spots in literary history :

1. It gives us for the first time a citation from Mahākavi Rāghavāṅka's Sanskrit poem, no longer extant (II. 68). Rāghavāṅka happens to be a celebrated poet in Kannada literature with more than one classic like the *Hariścandrakāvya* to his credit.

2. It gives us for the first time a reference (III. 13) to Nāgavarma's lexicon in Sanskrit. Nāgavarma, is known as an author of Kannada lexicons only like *Abhidhānaratnamālā* and *Vastukośa* to Kannada literary history.

3. It gives Kannada equivalents of Sanskrit words more than once, e. g. Sanskrit *edūka* = Kannada '*kaṇaja*' (IV. 17), *roha* = Kannada '*hagave*' (III. 20).

4. It gives us for the first time a clear idea (III. 6a) of *Vastuka* and *Varṇaka* — two literary forms famous so far only in Kannada poetry.

the *anvaya* and thus helps us in construing the verse properly. His rich quotations reveal his wide reading and sound scholarship. His preference for Kātantra and Śākaṭāyana grammars over that of Pāṇini, however, presents us some difficulty since most of us today are conversant only with Pāṇini's terminology. To understand the theological implications of certain words (e. g., '*trigārava*', (I. 30), Lakṣmana's commentary may be said to be indispensable. He has also an eye for poetic beauty and explains the figures of speech in the text; and his assistance is indeed great when puns are involved. To sum up, Lakṣmaṇa may be said to represent the best Jaina tradition in the study of Sanskrit classics.

SANSKRIT TEXT
AND
COMMENTARY

यशोधरचरितम्

सटीकम्

प्रथमः सर्गः ।*

श्रीमदारब्धदेवेन्द्रमयूरानन्दनर्तनम् ।
सुव्रताम्भोधरं वन्दे गम्भीरनयगर्जितम् ॥ १ ॥

१. मुनिसुव्रतनामानं नमामि जिननायकम् ।
यद्ज्ञानदीपकीलेऽलं मदनः शलभोऽभवत् ॥

श्रीवीरणन्दी विजयी विभूया-
द्विद्वान्विपश्चिज्जनहर्षकारी ।
यदीय काव्य(*v. l.* वाक्य)श्रवणं जनानां
कवित्वशक्तिं कुरुते कृतार्थाम् ॥

वादिराजमुनिं नौमि मेदिनीतिलकं कविम् ।
यदीयरसनारङ्गे वाणी नर्तनमातनोत् ॥

अकारयदिमां टीकां चिक्कणो गुणरक्षणः ।
अकरोज्जिनदासोऽयं चिक्कणात्मजलक्ष्मणः । (*v. l.* लक्षणः)

आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखमिति नान्दीमुखे मङ्गलार्थमिष्टदेवतानमस्कारमखण्डरूपकालङ्कारस्वरूपेणाह कविः—श्रीमदित्यादि । श्रीरस्यास्तीति श्रीमान्, आरब्धश्चासौ देवेन्द्रश्च आरब्धदेवेन्द्रः । 'कर्तरि निष्ठा स्नानभोजनपानाद्याः नान्ताः कर्तरि च सता' इति कातन्त्रसूत्रम् । श्रीमदारब्धदेवेन्द्र एव मयूरस्तस्यानंदाज्जातं नर्तनं यस्य सः । यदाह कालिदासः—

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* Abbreviations used :—
का. व्या. सू.—कातन्त्रव्याकरणसूत्राणि ।
का. रू.—कातन्त्ररूपमाला ।
शा. व्या. सू.—शाकटायनव्याकरणसूत्राणि ।

अथ प्रजानामधिपः प्रभाते
जायाप्रतिग्राहितगन्धमाल्याम् ।
वनाय पीतप्रतिबद्धवत्सां
यशोधनो धेनुमृषेर्मुमोच ॥ [रघुवंश, II. 1]

इति । अत्र पीतशब्दः कर्तरि निष्ठा स्यादिति । सुव्रत एवाम्भोधरः, तं, गम्भीरनया एव गर्जितं स्तनितं यस्य सः, तथोक्तम् । अन्वयस्तु—श्रीमद्दारब्धदेवेन्द्र-मयूरानन्दनर्तम् सुव्रताम्भोधरं वन्दे । किमस्य श्लोकस्य नामधेयम् ?

'ओजयोर्यगणो नाब्धेर्युग्मयोर्जगणेन च ।
श्लोकेषु कथ्यते पथ्या श्रोत्रपथ्या यतस्ततः ॥'

अस्माकं जिनसिद्धश्रीसूर्युपाध्यायसाधवः ।
कुर्वन्तु गुरवस्सर्वे निर्वाणपरमश्रियम् ॥ २ ॥

२. अस्माकमित्यादि । श्रीशब्दो मङ्गलवाची सर्वत्रापि योज्यः । जिनसिद्धश्रीसूर्युपाध्यायसाधवः सर्वे गुरवः – पञ्चपरमेष्ठिनोऽस्माकं निर्वाणपरमश्रियं– निर्वाणं मोक्षः; 'मुक्तिः कैवल्यनिर्वाण'मित्यमरः; तस्मिन् अधिकलक्ष्मीं कुर्वन्तु ॥

श्रीमत्समन्तभद्राद्याः काव्यमाणिक्यरोहणाः ।
सन्तु नः संततोत्कृष्टाः सूक्तिरत्नोत्करप्रदाः ॥ ३ ॥

३. श्रीमदित्यादि । संततोत्कृष्टाः काव्यमाणिक्यरोहणाः काव्यमेव माणिक्यं, तस्य रोहणाः; रोहणाद्रिः रत्नखनिरिति प्रसिद्धिः । श्रीमत्समन्तभद्राद्याः नोऽस्माकं सूक्तिरत्नोत्करप्रदास्सन्तु भवन्तु ॥

इतिहाससमासोऽयमत्रावहितचेतसाम् ।
आस्रवन्ति शुभान्युच्चैर्निर्जर्यन्त्यशुभान्यपि ॥ ४ ॥

४. इतिहासेत्यादि । अयमितिहाससमासः पुरातनचरितसंक्षेपः । अत्रास्मिन्, अवहितचेतसां लग्नमनसां श्रोतृजनानां, शुभानि मङ्गलानि, उच्चैरास्रवन्ति; अशुभान्यपि निर्जार्यन्ति ॥

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1 °निजर्यन्ति P.

वर्धयत्येषं संवेगं विधत्ते शुद्धदृष्टिताम्।
प्रध्वस्तीकुरुते व्याधीनाधीनपहरत्यलम्॥ ५॥

५. वर्धयतीत्यादि। एष अयं, तेषां संवेगं वैराग्यं, वर्धयति, शुद्धदृष्टिताम् सम्यग्दृष्टित्वं, विधत्ते। व्याधीन् प्रध्वस्तीकुरुते—अप्रध्वस्तान् प्रध्वस्तान् कुरुते प्रध्वस्तीकुरुते, नाशयतीति यावत्। इत्यत्र '...कृभ्वास्तिषु विकारात् च्विः' (का. रू. II. ४८५) चौच्चावर्णस्येत्वमिति कातन्त्रसूत्रम्। (का. रू. II. ४८६) आधीनलमपहरति॥

श्रीपार्श्वनाथकाकुत्स्थचरितं येन कीर्तितम्।
तेन श्रीवादिराजेन दृब्धा याशोधरी कथा॥ ६॥

६. श्रीत्यादि। येन श्रीपार्श्वनाथकाकुत्स्थचरितं, कीर्तितं—कथितं, तेन श्रीवादिराजेन—श्रीवादिराजनामधेयकविना, याशोधरी कथा—यशोधरसम्बन्धिनी कथा, दृब्धा—रचिता। 'ग्रंथितं ग्रथितं दृब्धमि'त्यमरः॥

इहास्ति भारते वास्ये देशे यौधेयनामनि।
पुरं राजपुरं नाम्ना राजराजपुरोपमम्॥ ७॥

७. इहेत्यादि। इह भारते—भरतसंबन्धिनि वास्ये—क्षेत्रे यौधेयनामनि—यौधेयदेशे, राजराजपुरोपमं नाम्ना राजपुरं पुरमास्ति॥

कार्तस्वरमयो यस्य परिधिश्चुम्बिताम्बुदः।
भाति मध्यंदिनार्कस्य परिवेष इवान्वहम्॥ ८॥

८. कार्तस्वरेत्यादि। कार्तस्वरमयः—कनकरचितः चुम्बिताम्बुदः यस्य पुरस्य: परिधिः—सालः अन्वहमनवरतं भाति—राजते। कथमिव? मध्यंदिनार्कस्य परिवेष इव—परिधिरिव। 'परिवेषस्तु परिधि'रित्यमरः। 'मध्याच्छणादिना मश्च' (शा. व्या. सू. III. i. 114) इति मध्यंदिनस्य सिद्धिः। इदं शाकटायनसूत्रम्॥

प्रासादशिखरप्रोतपद्मरागमरीचिभिः।
मध्याह्नार्कातपो यत्र मिथो बालातपायते॥ ९॥

९. प्रासादेत्यादि। यत्र प्रासादशिखरप्रोतपद्मरागमरीचिभिः प्रासादानां—सौधानां। 'प्रासादो देवभूभुजा'मित्यमरः। शिखरेषु—अग्रेषु। 'शिरोऽग्रं शिखरं—वा ना' इत्यमरः। प्रोताः—स्यूताः; पद्मरागाः तेषां मरीचिभिः किरणैः, 'भानुः

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१ वर्धयत्येव M. २ °काकुत्स्थ P., M. ३ दृष्टा P.

कणे मरीचिः स्त्रीपुंसयो'रित्यमरः । मिश्रो मीलितो मध्याह्नार्कातपः द्विगोरह्नात् अहन्नादहनशब्दादट् समासान्तो भवति, मध्यं च तत् अहश्च मध्याह्नः, तस्मिन् । अर्कातपः—खरकिरणप्रकाशः, बालातपायते—बालातप इवाचरति । 'कर्तुर्यङः सलोपश्च 'त्यायप्रत्ययः । 'अय्यन्ताच्च ' (का. व्या. सू. III. 78) इत्यात्मनेपदम्, अयं नामधातुः ॥

यच्चित्यं[1] धनदावासकेतुभिर्वातकम्पितैः ।
दूरादाह्वयतीवोच्चैरर्थिनः सर्वदिङ्मुखैः[2] ॥ १० ॥

१०. यदित्यादि । यत्पुरं वातकम्पितैर्धनदावासकेतुभिः—धनदानां धनिनामावासाः—गृहाणि, तेषां परितः स्थितैः केतुभिः—ध्वजैः उपलक्षितं सत्, सर्वदिङ्मुखैः अर्थिनो—याचकान् दूरात आह्वयतीव ॥

यस्मिन्नसमलावण्यनिर्मितावयवा अपि ।
सर्वाङ्गमधुरायन्ते भोगिनां मृगलोचनाः ॥ ११ ॥

११. यस्मिन्नित्यादि । यस्मिन् पुरे असमलावण्यानिर्मितावयवा अपि मृगलोचनाः—मृगस्य लोचने इव लोचने यासां ताः मृगलोचनाः रमण्यः । भोगिनां भोगवतां जनानां सर्वाङ्गमधुरायन्ते सर्वावयवेषु प्रिया भवन्ति । 'स्वादुप्रियौ तु मधुरौ ' इत्यमरः । अपिशब्दः शङ्कामाचष्टे । ' गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि ' इत्यमरः । असमलावण्यनिर्मितप्रतीकाः वनिताः जनानां सर्वाङ्गमधुरत्वं कथमुपयान्तीति विरोधः ॥

यत्र प्रत्युरसं नारीपयोधरपरिस्पृशः ।
कामदावाग्निसंतापान्मुच्यन्ते[3] युवभूभृतः ॥ १२ ॥

१२. यत्रेत्यादि । यत्र पुरे । प्रत्युरसं उरसि । 'प्रतेरुरसस्सप्तम्या ' (cf. का. व्या. सू. II. 390) इत्यत्समासान्तः । नारीपयोधरपरिस्पृशः युवभूभृतः कामदावाग्निसंतापान्मुच्यन्ते । दवाग्निसंतप्ताः पर्वताः मेघस्पर्शवन्तश्च तापान्मुच्यन्ते इति भावः ॥

यत्र च स्पृहयालुभ्यो दायं दायं व्यर्थीकृताः ।
अपि प्रत्यहमेधन्ते सतां विद्या इव श्रियः ॥ १३ ॥

१३. यत्र चेत्यादि । यत्र च स्पृहयालुभ्यो-याचकेभ्यो दायं दायं—दत्त्वा दत्त्वा । 'णमाभीक्ष्ण्ये द्विश्च ' (का. व्या. सू. IV. 435) इति द्विपदम् ।

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१ यच्चित्यं M २. सर्वदिग्गतान् M ३ यस्मिन्नसम[illegible] M ४ मुञ्चन्ते M

गमनं गमः' इत्यमरः । माकन्दकलिकास्वादमत्तकोकिलनिस्वनैः—माकन्दाः चूताः, तेषां कलिकाः—कोरकाः, तासां आस्वादः भक्षणम्, तेन मत्ताश्च ते कोकिलाश्च, तेषां; निस्वनैः—ध्वनिभिः, न्यवेदयदिव व्यजिज्ञपयदिव ॥

उद्भिरन् दिशि दिश्युच्चैः रक्ताशोकस्य मञ्जरीः ।
जहारेव[1] बलिं तस्यै[2] स कालः स्वस्य शोणितैः ॥ १९ ॥

१९. उद्भिरन्नित्यादि । रक्ताशोकस्य मञ्जरीः दिशि दिशि उच्चैः उद्भिरन्, सः कालः—वसन्तः स्वस्य—आत्मीयस्य, शोणितैः—मांसैः, तस्यै बलिं—पूजां, जहारेव—दत्तवानिव । 'शोणितं रुधिरे मांसे पद्मरागप्रवालयोः' इति वैजयन्ती ॥

देवतावासचूतानां[3] शाखासु परपुष्टकैः ।
शून्यमांसैरिवातस्थे मधुनोपायनीकृतैः ॥ २० ॥

२०. देवतेत्यादि । देवतावासचूतानां शाखासु परपुष्टकैः—कोकिलैः, मधुना उपायनीकृतैः शून्यमांसैरिवातस्थे—'ष्ठा गतिनिवृत्ता'विति धातोः भावे लेट्, आत्मनेपदम् ॥

ततस्तदर्चनाकाले विलम्बयितुमक्षमः ।
देवतावासमायासीन्मारिदत्तो नराधिपः ॥ २१ ॥

२१. तत इत्यादि । ततोऽनन्तरं मारिदत्तो नराधिपः तदर्चनाकाले विलम्बयितुमक्षमः सन् देवतावासमायासीत् । 'यमरमनमातां सक् च' (शा. व्या. सू. IV. ii. 72) इत्यादन्तानां यमरमनश्चेतीडागमः सेरन्त इति ॥

पौराः पुरपतेस्तस्य नियोगादविलम्बितम्[4] ।
आनिन्युरखिलाशाभ्यो युग्मं युग्मं तनूभृताम् ॥ २२ ॥

२२. पौरा इत्यादि । पौराः पुरपतेः तस्य नियोगात्—शासनात्, 'नियोगः शासनं च मः' इत्यमरः । अविलम्बितं—झटिति, तनूभृतां युग्मं युग्मं—प्राणिनां मिथुनं मिथुनं, अखिलाशाभ्यः आनिन्युः ॥

कुक्कुटच्छागसारङ्गवराहमहिषादयः ।
चुकुशुर्देवतावासे दीर्घबन्धनपीडिताः ॥ २३ ॥

२३. कुक्कुटेत्यादि । देवतावासे—चण्डमारिगृहे, दीर्घबन्धनपीडिताः दीर्घबन्धनेन पीडिताः । 'दीर्घबन्धन' शब्दस्य कर्णाटभाषया 'दावणी'ति

1 जहारेव P; जहुरेव M. 2 तस्य P. 3 देवतामुरभूतानां M.
4 विलम्बिताः M.

प्रसिद्धिः। 'तिरश्चां कण्ठदाम्नि स्यात् शृङ्खले दीर्घबन्धनमि'ति विश्वप्रकाशः। कुक्कुटश्च छागश्च सारङ्गश्च वराहश्च महिषश्च–कुक्कुटच्छागसारङ्गवराहमहिषाः आदौ येषां ते प्राणिनः–तिर्यञ्चः, चुक्रुशुः आक्रोशं कृतवन्तः॥

तद्ध्वनिस्फारसंपातान्निर्भिन्ना तत्र तत्र भूः।
विवृताधोगतिद्वारबहुरन्ध्रेव निर्बभौ॥ २४॥

२४. तद्ध्वनीत्यादि। तद्ध्वनिस्फारसंपातात्–तेषां ध्वनिः शब्दः, तस्य स्फारसंपातात्–पृथुलसंपातात्, निर्भिन्ना तत्र तत्र भूः बभौ। कथमिव? विवृताधोगतिद्वारबहुरन्ध्रेव–विवृता चासौ अधोगतिश्च नरकः, तस्य द्वारं, तस्य बहूनि रन्ध्राणि–छिद्राणि, यस्याः सा॥

प्रभुरुत्खातखड्गस्तु चण्डकर्माणमादिशत्।
मृग्यतां मर्त्ययुगलं शुभलक्षणसंभृतम्॥ २५॥

२५. प्रभुरित्यादि। उत्खातखड्गः प्रभुस्तु शुभलक्षणसंभृतं मर्त्ययुगलं मृग्यतां–अन्वेषणं क्रियताम् इति चण्डकर्माणमादिशत्। चण्डकर्मनामधेयं 'तळार' माज्ञापितवान्॥

तस्मिन् मया स्वहस्तेन देव्यै व्यापादिते सति।
पौरास्तांस्तान्विनिघ्नन्तु जीवांस्तिर्यक्प्रचारिणः॥ २६॥

२६. तस्मिन्नित्यादि। तस्मिन् मिथुने मया स्वहस्तेन देव्यै व्यापादिते–हिंसिते सति। 'क्रुधद्रुहेर्ष्यासूयार्थयं प्रति कोपः, न च कर्मे'ति चतुर्थी। पौरास्तांस्तान्–तिर्यक्प्रचारिणो जीवान्, विनिघ्नन्तु–विहिंसनं कुर्वन्तु॥

अन्यथा विधिविध्वंसो देव्यै कोपमुपानयन्।
बालस्त्रीपशुवृन्दानां विप्लवाय विजृम्भते॥ २७॥

२७. अन्यथेत्यादि। विधिविध्वंसः देव्यै अन्यथा कोपमुपानयन् बालस्त्रीपशुवृन्दानां विप्लवाय–दुःखाय। 'विप्लवः स्यादुपप्लवः' इति विश्वप्रकाशः। विजृम्भते एधते। यथाह वादीभसिंहः—

" अपकुर्वति कोपश्चेत् किं न कोपाय कुप्यसि।
त्रिवर्गस्यापवर्गस्य जीवितस्य च नाशिने॥ " इति।

[क्षत्रचूडामणि ॥ .१२]

इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः[1] ।
प्रस्थाप्येतस्ततो भृत्यान् स्वयं चान्वेष्टुमव्रजत् ॥ २८ ॥

२८. इतीत्यादि । इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः सन् इतस्ततः भृत्यान् प्रस्थाप्य स्वयं च अन्वेष्टुम् अव्रजत् ॥

अस्मिन्नवसरे धीमान् पञ्चशत्या सुसंयतैः ।
आगतस्तत्पुरोद्यानं सुदत्तो मुनिपुङ्गवः ॥ २९ ॥

२९. अस्मिन् इत्यादि । अस्मिन् अवसरे धीमान् कोविदः, मुनिपुङ्गवः सुदत्तः–सुदत्तनामधेयो यतिः । पञ्चशत्या– 'विंशत्याद्यास्सदैकत्वे' इत्यमरः । सुसंयतैः मुनिभिः सह तत्पुरोद्यानम् आगतः ॥

स त्रिदोषविनिर्मुक्तः[2] स त्रिदण्डविवर्जितः ।
स त्रिशल्यापविध्वंसी स त्रिगारवदूरगः[3] ॥ ३० ॥

३०. स इत्यादि । स मुनिः त्रिदोषैर्विनिर्मुक्तः–रागद्वेषमोहाः त्रिदोषाः तैः मुक्तः सः त्रिदण्डविवर्जितः–मनोवाक्कायदण्डाः, तैः विवर्जितः । त्रिशल्यापविध्वंसी–मिथ्या माया निदानाख्यानि शल्यानि । तेषामपविध्वंसी । त्रिगारवदूरगः ऋद्धि–रस–सादाख्यानि गारवाणि गुरुत्वानि । तैर्दूरगः ॥

स सप्तभयनिर्मुक्तः सत्त्वानामभयप्रदः ।
स स्वाध्यायपरो नित्यं स शुद्धज्ञानदीधितिः ॥ ३१ ॥

३१. स इत्यादि । स मुनिः सप्तभयनिर्मुक्तः–इहलोकपरलोकत्राणागुप्ति-मरणवेदनाकस्मिकभयेभ्यो निर्मुक्तः । सत्त्वानां प्राणिनां अभयप्रदः, स तु स्वाध्यायपरः जपे तत्परः । 'स्वाध्यायः स्याज्जपः' इत्यमरः । स मुनिः शुद्धज्ञानदीधितिः–निर्मलज्ञानप्रकाशः ॥

स एकं तपसां धाम स व्रतानां[4] महोदधिः ।
स भव्याम्बुजतिग्मांशुः स शीलाचारनिर्मलः ॥ ३२ ॥

३२. स इत्यादि । स एकं तपसां धाम–तेजो वा गृहं वा । 'गृहदेहत्विट्-प्रभावा धामान्यथे'त्यमरः । स मुनिः व्रतानां महोदधिः भव्यांबुजतिग्मांशुः–भव्या एव अम्बुजानि, तेषां तिग्मांशुः, सूर्यः, शीलाचारनिर्मलः–शीलं सुचरितं,

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1 चण्डकर्मैककतत्परः M 2 दोषद्वयनिर्मुक्तः P 3 त्रिगारविदूरगः T
4 The commentary notes the alternate reading सुव्रतानां and rejects it.

'शुचौ तु चरिते शील'मित्यमरः। शीलं च आचारश्च शीलाचारौ, ताभ्यां निर्मलः; सुव्रतानां महोदधिरिति पाठश्चेत् प्रक्रमभङ्गो भवति ॥

स शंसितव्रतैः सार्धमासीनः पावने क्वचित्।
मार्गातिचारनियमं तत्परो निरवर्तयत् ॥ ३३ ॥

३३. स इत्यादि। शंसितव्रतैः–यतिभिः सार्धं, पावने–पवित्रे, क्वचिद्ग्रामविषये प्रदेशे प्रतिष्ठमानः तत्परः। तयोः शीलाचारयोः निरतो भूत्वा, मार्गातिचारनियमं–मार्गे अतिचारः तस्य नियमो व्रतं तन्निरवर्तयत्–अकृत ॥

ततः कृतोपवासायां तद्दिने मुनिसंहतौ[2]।
अनुजग्राह भिक्षायै[3] स मुनिः क्षुल्लकद्वयम् ॥ ३४ ॥

३४. तत इत्यादि। तद्दिने मुनिसंहतौ–मुनिसमुदाये कृतोपवासायां सत्यां ततोऽनन्तरं स मुनिः सुदत्ताचार्यः क्षुल्लकद्वयं–ब्रह्मचारियुगलं, भिक्षायै अनुजग्राह–अनुग्रहं कृतवान् ॥

प्रणिपत्य मुनिं गच्छत् तच्च तच्चण्डकर्मणा।
जगृहे प्रथमं पश्चान्निन्ये राजपुरेश्वरम् ॥ ३५ ॥

३५. प्रणिपत्येत्यादि। मुनिं प्रणिपत्य भिक्षायै नगरं गच्छत् तद्युगलं च तच्चण्डकर्मणा राजशासनात् मृग्यमाणप्रसिद्धतत्कारवरेण प्रथमं–प्रथमकाले। 'कालाध्वनोरत्यन्तसंयोगे द्वितीये'ति (cf. Pāṇini II-iii. 5) सप्तम्यर्थे द्वितीया। जगृहे–स्वीकृतम्। पश्चाद् अन्ते, राजपुरेश्वरं मारिदत्तं निन्ये-प्रापितम् ॥

मातः—भो अम्ब, चेतः—मानसं, समाधेहि—सम्यगावह। मृत्योः भयं मा स्म कृथाः—मा स्म कार्षीः। 'मायोगे ह्यतनि'त्यडागमो न भवति॥

किं न वेत्सि चिराभ्याससुसहं दुःखमावयोः।
कथं[1] वा दुःखनिर्मुक्तिः काये तत्कारणे नृणाम्॥ ३७॥

३७. किमित्यादि। आवयोः दुःखं चिराभ्याससुसहं न वेत्सि किं? नृणां—नराणां। 'नुर्वा' (शा. व्या. सू., I. ii. 141)—नृशब्दस्य सनादामि वा दीर्घः। तत्कारणे दुःखस्य हेतौ, काये दुःखनिर्मुक्तिः कथं वा स्यात्॥

तस्मादवश्यभोक्तव्ये किमुद्वेगः करिष्यते[2]।
किं च तीव्रं तपः प्राहुः परीषहजयं बुधाः॥ ३८॥

३८. तस्मादित्यादि। तस्मात्कारणादवश्यभोक्तव्ये उद्वेगः क्लेशः किं करिष्यते। तथा हि—बुधाः परीषहजयं बाधाजयं च, किञ्च अवाग्विषयं तीव्रं तपः प्राहुः। ब्रूवस्त्यादीनामडादयः पञ्च। तत्संयोगात् ब्रुवः आहादेशः॥

अग्रजस्य निशम्योक्तिमुवाचाभयमत्यपि।
आवयोरस्ति किं भीतिर्ज्ञातपूर्वापरान्तयोः॥ ३९॥

३९. अग्रेत्यादि। अभयमती अनुजा। अग्रजस्य अभयरुचिकुमारस्य उक्तिं निशम्य उवाच। ज्ञातपूर्वापरान्तयोरावयोः भीतिरस्ति किम्॥

इदमेव हि विद्वत्त्वमिदमेव हि तत्फलम्।
यन्मनो विदुषामुच्चैर्माध्यस्थ्यं[3] सुखदुःखयोः॥ ४०॥

४०. इदमित्यादि। विदुषां—बुधानां यन्मनः—चित्तं सुखदुःखयोरुच्चैः माध्यस्थ्यं मध्यस्थभावेन तिष्ठति। इदमेव हि विद्वत्त्वं विदुषां भावः। इदमेव वैदुष्यस्य फलं हि॥

आश्वासयन्तावन्योन्यमिति तौ राजपुत्रकौ।
आसेदतु[4]रनाशङ्कौ चण्डमारीनिकेतनम्॥ ४१॥

४१. आश्वासयन्तावित्यादि। अन्योन्यं परस्परं; आश्वासयन्तौ इति अनाशङ्कौ तौ राजपुत्रकौ चण्डमारीनिकेतनम्, आसेदतुः जग्मतुः॥

रक्तसंमार्जिता रक्ता नित्यं यस्याजिरक्षितिः।
प्रसारितेव जिह्वोच्चैर्देव्या रक्तासवेच्छया॥ ४२॥

४२. रक्तेत्यादि। यस्य—चण्डमारीनिकेतनस्य रक्तसंमार्जिता नित्यं रक्ता, अजिरक्षितिः—अङ्गणभूमिः, 'अङ्गणं चत्वराजिरे' इत्यमरः। रराज। कथमिव?

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१ कदा P. २ करिष्यति M. ३ 'मध्यस्थं P, Ar. ४ आसीदतु... M, Ar.

रक्तासवेच्छया–रुधिरपानेच्छया; 'आसवो मधुभोगयो'रिति वैजयन्ती। चण्डमार्या उच्चैः प्रसारिता जिह्वेव ॥

मांसस्तूपाः[1] स्वयं यत्र मक्षिकापटलावृताः।
छर्दिताश्चण्डमार्येव बहुभक्षणदुर्जराः ॥ ४३ ॥

४३. **मांसेत्यादि**। यत्र स्वयं मक्षिकापटलावृताः–मक्षिकाणां पटलं–समूहः, 'समूहे पटलं न ने'त्यमरः; तेनावृताः मांसस्तूपाः–मांसराशयः, बभुः कथमिव? चण्डमार्या बहुभक्षणदुर्जराः सन्तः छर्दिता इव ॥

नवैर्नरशिरोभिर्यत्प्राकारशिखरोद्धृतैः।
अन्वेष्ट्रीवाशु जीवानां देवता बहुभिर्मुखैः ॥ ४४ ॥

४४. **नवैरित्यादि**। यत्प्राकारशिखरोद्धृतैः–यस्य देवतायाः निलयस्य प्राकारः–परिधिः, तस्य शिखराणि–शृङ्गाणि, तैः उद्धृतैः। नवैः–नूतनैः। नरशिरोभिः चण्डमारी रराज। कथमिव? बहुभिः मुखैः जीवानां अन्वेष्ट्रीव। 'कर्तृकर्मणोः कृति नित्य' मिति (का. सू. I. ४१८) कर्मणि षष्ठी ॥

राज्ञि संनिहिते तस्मिन्नाशिषे[2] प्रेरितौ[3] जनैः।
तानाशीर्वादमीदृक्षमध्यैषातां मनीषिणौ ॥ ४५ ॥

४५. **राज्ञीत्यादि**। तस्मिन्–चण्डमारीसद्मनि। राज्ञि–मारिदत्ते। सन्निहिते–सन्नद्धे सति। जनैः आशिषे–आशीर्वादाय। 'आशीरुरगदंष्ट्रायां मङ्गलोक्तौ स्त्रियामथे'ति विश्वप्रकाशः। चोदितौ–प्रेरितौ। मनीषिणौ बुधौ तौ ईदृक्षं आशीर्वादं, अध्यैषातां–पठितवन्तौ। 'इङध्ययने' इति धातो लुङात्मनेपदप्रथमपुरुषद्विवचनम्। इङिकावध्युपसर्गं न व्यभिचरतः 'इवर्णादिश्विश्रिडीङ्शीङः' (का. सू. II. २३७) इति इडागमो न भवति ॥

मारिदत्तस्तु तौ दृष्ट्वा निर्भयस्पष्टभाषिणौ।
प्रशान्तश्चिन्तयामास विस्मयस्मेरलोचनः ॥ ४७ ॥

४७. मारिदत्त इत्यादि। निर्भयस्पष्टभाषिणौ–निर्भयात् स्पष्टं–व्यक्तं, भाषिणौ–वदन्तौ; दृष्ट्वा विस्मयस्मेरलोचनः—विस्मयेन आश्चर्येण विस्तृते वितते लोचने यस्य सः तथोक्तः। मारिदत्तस्तु प्रशान्तो भूत्वा चिन्तयामास ॥

देवद्वन्द्वमिदं किं नु मानवाकारवञ्चितम्।
उत स्विन्नागमिथुनं निर्जितस्मरतात्प्रियम् ॥ ४८ ॥

४८. देवेत्यादि। इदं मानवाकारवञ्चितं देवद्वन्द्वं किं नु। उत अथवा, निर्जितस्मरतात्प्रियं नागमिथुनं स्वित् ॥

न कदाचिन्मया दृष्टमभिरूपकमीदृशम्।
अहो चिराय मे जाता नेत्रसृष्टिः[4] फलावहा ॥ ४९ ॥

४९. नेत्यादि। कदाचित्–जातु, ईदृशमभिरूपकं–मनोहरं रूपं मया न दृष्टं; मे–मम, नेत्रसृष्टिः—नयननिर्माणं, चिराय–चिरस्य फलावहा जाता, अहो आश्चर्यम् ॥

अपि चोत्खातखड्गं मां दृष्ट्वा देवीं च निष्कृपाम्।
न चित्तमनयोस्त्रस्तमहो शौर्यमनुत्तरम् ॥ ५० ॥

५०. अपीत्यादि। अपिशब्दः शङ्कायां वर्तते। उत्खातखड्गं—कोशात् निसृष्टासिं, मां, निष्कृपां देवीं च दृष्ट्वा अनयोश्चित्तं न त्रस्तं, शौर्यं अनुत्तरं अहो ॥

इत्यपृच्छदभिव्यक्तं कौ युवां कुत आगतौ।
किंकुलौ किंनिमित्तं वा बाल्ये भोगास्पृहावुभौ ॥ ५१ ॥

५१. इतीत्यादि। युवां कौ, कुतः—कस्माद्देशादागतौ, किंकुलौ इत्येकपदं, 'किमः क्षेप' इति समासः; किमन्वयवन्तौ। उभौ बाल्ये किं निमित्तं वा भोगास्पृहौ जातौ इति व्यक्तं अपृच्छत् ॥

ततोऽभयरुचिर्धीमांस्तस्योत्तरमुदाहरत्।
वाङ्मयूखैर्निराकुर्वन् दुरन्तं दुरितं तमः ॥ ५२ ॥

५२. तत इत्यादि। ततः–अनन्तरं, धीमान्–सूरिः, अभयरुचिः दुरन्तं दुरितं तमः, वाङ्मयूखैः–दन्तकान्तिपरिकलितवचननिचयैः निराकुर्वन्–तिरस्कुर्वन् तस्य उत्तरमुदाहरत–दत्तवान् ॥

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१ निर्भयौ P. २ विदित M. ३ उतश्विन्नाग P. ४ दृष्टिः T.

आवयोश्चरितं राजन् धार्मिकेभ्यो हि[1] रोचते।
अधर्मरसिकश्चासि:त्वं तत्किमभिलप्यते[2] ॥ ५३ ॥

५३. आवयोरित्यादि । भो राजन्, आवयोश्चरितं धार्मिकेभ्यो रोचते। 'यस्मै दित्सा रोचते धारयते वा तत्संप्रदानमिति (का. व्या. सू. II. 216) चतुर्थी । हि—यस्मात् कारणात् त्वमधर्मे रसिकोऽसि, तस्मात्कारणात् किमभिलप्यते—किमुच्यते, 'हि हेतावववारणे' इत्यमरः ॥

प्रकृतिर्विपरीता न क्षमते गुणदर्शनम्।
पित्तज्वरवतः क्षीरं मधुरं नावभासते ॥ ५४ ॥

५४. प्रकृतिरित्यादि । विपरीता प्रकृतिर्गुणदर्शनं न क्षमते । कथमिव पित्तज्वरवतः—पित्तज्वरयुक्तस्य, क्षीरं—दुग्धं, मधुरं—स्वादु नावभासते—न प्रतिभाति ॥

तदलं कथयास्माकं कुरु पथ्यं यदात्मनः।
यच्च कर्मानुरूपं नस्तदस्तु प्रगुणा वयम् ॥ ५५ ॥

५५. तदित्यादि । तत्-तस्मात्, अस्माकं कथया अलं-निवारणं । 'अलंभूषण-पर्याप्तिशक्तिवारणवाचक' मित्यमरः । आत्मनो-भवतो, यत् पथ्यं तत् कुरु, नोऽस्माकं यदनुरूपं कर्म अस्ति तदस्तु वयं प्रगुणाः—निर्दूपणाः ॥

इत्युक्तस्तेन निस्त्रिंशं निरस्य रचिताञ्जलिः।
निर्वबन्ध[3] नृपो[4] भूयः[5] कुमारोऽप्यब्रवीदिदम् ॥ ५६ ॥ [6]

५६. इतीत्यादि । तेन अभयरुचिना, इत्युक्तः नृपः निस्त्रिंशं—खड्गं, निरस्य-त्यक्त्वा, रचिताञ्जलिः भूत्वा, निर्बबन्ध-निर्बन्धनं कृतवान् । कुमारोऽपि भूयः पुनरिदमब्रवीत् ॥

धर्मामृतरसच्युतम्–धर्ममेव अमृतं, तस्य रसः, तस्मात् च्युतं–संसिगं, बालेन्दुं–बालकोत्तमम्। ‘सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचरा’ इत्यमरः। पूजयामास–ननाम। लोके कासारः कमलमुकुलैरमृतस्रावणं बालेन्दुं–बालचन्द्रं निरीक्ष्य नम्रो भवतीति भावः॥

भो भो नराधीश्वर साधु साधु
त्वया मतिर्धर्मपथे निबद्धा[1]।
कालेन भव्यत्वगुणो हि दीप्तः
कल्याणवुद्धिं कुरुते नराणाम्॥ ५८॥

५८. भो इत्यादि। भो भो नराधीश्वर। ‘भृशाभीक्ष्णे विच्छेदे प्राग्दि’रिति द्विरुक्तम्। साधु साधु–मञ्जुलं मञ्जुलं। त्वया मतिः–भवता बुद्धिः, धर्मपथे–जीवदयाभिधानराजमानधर्ममार्गे, निबद्धा–लग्ना अभूत्। तथा हि–कालेन–काललब्ध्या, दीप्तः–प्रज्वलितः भव्यत्वगुणः नराणां स्त्रीपुरुषाणां कल्याणवुद्धिं कुरुते। इयमिन्द्रवज्रा।

धर्मामृतस्यन्दिनि सूक्तिसारे
ततोऽवधानं कुरु मामकीने।
श्रद्धा[3]नवुद्ध्या हि निशम्यमानो[4]
निःशेषयत्येतदशेषदुःखम्[5]॥ ५९॥

५९. धर्मेत्यादि। तत्–तस्मात् कारणात्। धर्मामृतस्यन्दिनि–धर्ममेवामृतं, तत् स्यन्दितुं प्रस्रंसितुं शीलमस्यातीति धर्मामृतस्यन्दी। तस्मिन्। मामकीने–‘युष्मदस्मदोः षष्ठी वहुत्वे’। ‘ढिनण् हितार्थे’ इदमधिकारसूत्रम्। ‘तवकममकयोश्चे’ति ढिनण्। ममकहितं मामकीनं, तस्मिन् मामकीने। सूक्तिसारे अवधानं प्रयत्नं कुरु। एष सूक्तिसारः श्रद्धानवुद्ध्या निशम्यमानः, चिदशेषदुःखं निश्शेषयति–निश्शेषं करोति। ‘तत्करोति तदाचष्टे’ इति॥

इदं न साक्षात्कृतविश्वतत्त्वै-
र्जिनेश्वरैः केवलमभ्यधायि।
तदा तदा दुःखसहस्रदग्धै-
रस्माभिरप्यन्वहमन्वभावि॥ ६०॥

६०. इदमित्यादि। इदं चरितं साक्षात्कृतविश्वतत्त्वैः–साक्षात् कृतं प्रत्यक्षीकृतं विश्वं तत्त्वं सकलं विद्यमानवस्तुस्वरूपं येषु तैः, जिनेश्वरैः–सामान्य-

१ °पदेन बद्धा M. २ दीप्तिः T. ३ शुद्धा P. ४ °मानं P, Ar. ५ °दोषम P.

कर्माणि ये जितवन्तः तेऽपि जिनाः, तेषां ईश्वरः अर्हद्भिः । केवलं नाम्यथार्थि-नाभिहितं । 'भावकर्मणोश्चे'ति धातोरिज्भवति । तदा तदा – तास्मिन् तास्मिन् काले, दुःखसहस्रदग्धैः अस्माभिरपि अन्वहम् अन्वभावि–अनुभूतं । इयमपि इन्द्रवज्रा ॥

तत इदं चरितामृतमावयोः
सकलदोषपरिक्षयकारणम् ।
तव नरेन्द्र वदामि सविस्तरं
समवधेहि सतां प्रतिभापितम् ॥ ६१ ॥

६१. तत इत्यादि । आवयोः इदं चरितामृतं – 'चरितं चरणं चारः स्यात् शीलं व्रतरक्षणमि'ति विश्वः । आचारपीयूषं सकलदोषपरिक्षयकारणं–सकलश्चासौ दोषश्च, तस्य परिक्षयकारणं । भो नरेन्द्र–हे मारिदत्त । तत् सविस्तरं तव वदामि–भवतो निरूपयामि । यत् सतां सद्भिः प्रतिभाषितम् । 'मतिपूजार्थ-भिच्छीलादिभ्यः क्तः' इति क्तप्रत्ययोगे षष्ठ्याः तृतीया । समवधेहि निश्चिनु । इदं वृत्तं द्रुतविलम्बितम् ॥

एतत्सारमुदारसौख्यसुभगस्थानोपपत्तिप्रदं
कल्याणं तदिहावबद्धमतयः संशृण्वते ये बुधाः ।
तेऽमी कुन्दशशाङ्कनिर्मलयशःश्रीदिग्धदिग्भित्तयः
श्रेयः शाश्वतमाप्नुवन्ति भुवने भुक्तोरुभोगश्रियः ॥ ६२ ॥

इति श्रीवादिराजविरचिते[2] यशोधरचरिते[3] महाकाव्ये
प्रथमः सर्गः ।

६२. एतदित्यादि । एतत् सारं 'सारो ना सत्त्वभेदे स्यात् सारं क्लीबं बले सुखे' इति विश्वप्रकाशः । उदारसौख्यसुभगस्थानोपपत्तिप्रदं–उदारं सौख्यं यत्र तत् उदारसौख्यं, सुभगस्थानं, तस्य उपपत्तिः–प्राप्तिः, तां यच्छतीति यतः । कल्याणं तत–तस्मात् कारणात, इहावबद्धमतयः ये बुधाः संशृण्वते–श्रवणं कुर्वन्ति । 'समो गमृच्छिप्रच्छिस्वरत्यर्तिश्रुविदिभ्यः' इत्यात्मनेपदम् । सकर्मकत्वेन आत्मनेपदं न भवति । यदाह हर्षकविर्नैषधे—

प्रतिमासमसौ निशाकरः सम संगच्छति यद्दिनाधिपम् [नैषध. II. 55]

इति । कुन्दशशाङ्कनिर्मलयशः श्रीदिग्धदिग्भित्तयः । कुन्दं माघ्यं । 'माघ्यं

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१ भुक्तोरु P, A. २ वादिराजसूरिविरचिते P. M. ३ यशोधरमहाराज P.

कुन्दमि'त्यमरः । कुन्दं च शशाङ्कश्च कुन्दशशाङ्कौ । तौ इव । निर्मलं यशः-कीर्तिः, तस्य, श्रीः तया दिग्धा-लेपिता दिग्भित्तिः यैः । तेऽमी भुक्तोरुभोगश्रियः भूत्वा, शाश्वतं श्रियो निर्वाणम् आप्नुवन्ति-गच्छन्तीति । इदं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मण- (V. L. लक्ष्मण) कृतायां प्रथमस्सर्गः ।

द्वितीयः सर्गः ।

अस्त्यूर्जितावन्तिषु कान्तभोगैः
पुरी जगत्युज्जयिनी प्रसिद्धा ।
महोदयामाह्वयते समृद्ध्या
या राजधानीं शतयज्वनोऽपि ॥ १ ॥

नमामि नम्राखिलशिष्यनेत्र-
ताराभ्रमद्भृङ्गकलापकान्तम् ।
श्रीवादिराजस्य पदाम्बुजातं
मनोजबाणव्रजभञ्जनस्य ॥

१. अस्तीत्यादि । जगति अवन्तिषु—अवन्तिदेशे । अवन्तिशब्दः पुल्लिंग-बहुवचनमेव । यदाह मेघसंदेशे कालिदासः—

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालाम् विशालामिति ॥ [I. 30]

कान्तभोगैरूर्जिता—श्रेष्ठा, प्रसिद्धा—प्रख्याता, उज्जयिनीपुरी अस्ति । या पुरी शतयज्वनः—शतमखस्य, महोदयां महाभ्युदयवतीं, राजधानीं—अमरावतीं, समृद्ध्या आह्वयते—स्पर्धयामास । 'ज्ञः' इत्यात्मनेपदम् । इयमिन्द्रमाला ॥

अनेक युद्धेष्ववलिप्तवैरि-
विध्वंसनाविष्कृतविक्रमश्रीः ।
बभूव तस्यां नयविन्नरेन्द्रो
यशोघ इत्यूर्जितनामधेयः ॥ २ ॥

२. अनेकेत्यादि । अनेकयुद्धेषु अवलिप्तवैरिविध्वंसनाविष्कृतविक्रमश्रीः—अवलिप्ताः गर्विताः, अवलिप्ताश्च ते वैरिणश्च, तेषां विध्वंसनं, तेनाविष्कृता विक्रमश्रीः यस्य स तथोक्तः । नयवित्—नीतिवित् । यशोघ इत्यूर्जितनामधेयः । तस्यां पुर्यां नरेन्द्रो बभूव ॥

स घंसते यत्कुमुदावदातं
यशो दिशां भित्तिषु बद्धलेपम् ।
ततस्तमाहुः कवयो यशोघं
पृषोदराद्युक्तनिरुक्त्यभिज्ञाः[2] ॥ ३ ॥ *

३. स इत्यादि । सः राजा, स्वकीयं कुमुदावदातं–कैरववद्गौरं यशो दिशां भित्तिषु बद्धलेपम्, घंसते करोतीति यावत् । 'घसि करण' इति धातुः । ततः–तस्मात्, पृषोदराद्युक्तनिरुक्त्यभिज्ञाः–पृषोदरादयः शब्दाः न प्रकृतिप्रत्ययापेक्षावन्तः । तैरूक्तानां शब्दानां, निरुक्त्यभिज्ञाः–विग्रहवेदिनः कवयः, तं–राजानं यशोघमाहुः ॥

तस्यार्पिता प्रत्युरसं रहस्ये
चर्चेव नित्यं हरिचन्दनस्य ।
प्रवृद्धरागा स्मरतापमुच्चै-
श्चन्द्रानना चन्द्रमती जहार ॥ ४ ॥

४. तस्येत्यादि । प्रत्युरसं अर्पिता प्रवृद्धरागा–प्रबलकुङ्कुमचन्द्रानना–§ कर्पूरमुख्या हरिचन्दनस्य चर्चेव–अनुलेपनमिव । 'स्नानं चर्चा तु चार्चिक्यं स्थासक' इत्यमरः । प्रवृद्धरागा–प्रवर्धमानानुरागा, चन्द्रानना–शशिमुखी, चन्द्रमतीति पत्नी । तस्य राज्ञः उच्चैः स्मरतापं–मन्मथतापं, नित्यं–अनवरतं, जहार–हरति स्म ॥

तयोरतुल्यो नयविक्रमाभ्या-
मासीत् सुपुत्रः स यशोधराख्यः ।
अभ्युद्धरन् दिक्षु यशःप्रकाशं
क्षीरोदकल्लोलकलापशुभ्रम् ॥ ५ ॥

५. तयोरित्यादि । यः क्षीरोदकल्लोलकलापशुभ्रं–क्षीरोदस्य क्षीरसमुद्रस्य, क्षीरं उदकं यस्येति, 'पूर्य एकहल्युदकस्योदः' इति उदकशब्दस्य उदादेशः । क्षीरोदस्य कल्लोलाः तरङ्गाः, तेषां कलापः समूहः । 'कलापो भूषणे बर्हे तूणीरे संहतेऽपि च' इत्यमरः । कलापवत् शुभ्रं यशःप्रकाशं, दिक्षु अभ्युद्धरन्–प्रसरन्, रराज नयविक्रमाभ्यां–नीतिपराक्रमाभ्यां, अतुल्योऽनुपमः सः । तयोः यशोघचन्द्र-

१ °शुचि P. २ °निरुक्तिविज्ञाः P. * P adds the following verse after this :—

तस्य स्फुरत्कान्तगुणस्य कान्ता नरेश्वरस्य जिनराजपुत्री (स्योर्जितराजपुत्री ?)।
आत्मानुरूपान्यतमेव लक्ष्मीर्गुणाभिज्ञा चन्द्रमती बभूव ॥

§ चन्द्रानना – चन्दतीति चन्द्रः; स एव आननं मुखं यस्याः सा चन्द्रमती । – पदकुमुदचन्द्रिका ।

भत्योः सुपुत्रः आसीत्। 'अस्तेर्दिस्यो'रिति (का. व्या. सू. III. vi. 89) ईड् भवति। 'अस भुवि' इति धातोर्लङ्॥

विमुच्य कान्तिः शरदिन्दुबिम्बं
भूयः क्षयापत्तिभयातुरेव।
तस्याक्षयश्रीनिलयस्य वक्त्रं
व्याकोशनेत्रोत्पलमध्युवास॥ ६॥

६. विमुच्येत्यादि। कान्तिः शोभा, भूयः क्षयापत्तिभयातुरेव—क्षयव्याधितो जातापत्तिर्विपत् तस्याः जातं भयं तेन आतुरा इव। 'आतुरोऽभ्यमितोऽभ्यान्त' इत्यमरः। शरदिन्दुबिम्बं विमुच्य अक्षयश्रीनिलयस्य तस्य व्याकोशनेत्रोत्पलं वक्त्रमध्युवास—वक्त्रे तिष्ठति स्मेति यावत्। 'वसोऽनूपाध्याङः' (शा. व्या. सू. I. iii. 123) इत्यधिकरणम्॥

उरस्तु विस्तीर्णमुदारधाम्न-
स्तस्योल्लसन्मौक्तिकहारयष्ट्या।
श्रियस्तदन्तर्वसतेर्विरेजे
संभोगहासप्रभयेव वद्धम्॥ ७॥

७. उर इत्यादि। उदारधाम्नः— महत्तेजसः तस्य विस्तीर्णमुरः—वक्षस्तु उल्लसन्मौक्तिकहारयष्ट्या रेजे। कथमिव? तदन्तर्वसतेः—तन्मध्यवासिन्याः श्रियः संभोगहासप्रभया वद्धमिव। अयमुत्प्रेक्षालङ्कारः। यदाह दण्डी—

"अन्यथैव स्थिता वृत्तिश्चेतनस्येतरस्य वा।
अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्बुधाः॥"

[काव्यादर्श, II. 219 Darbhanga Edn.]

निस्त्रिंशनिर्दारितवैरिकुम्भी
समग्रसिंहः स पराक्रमेण ।
तन्वा तु सौन्दर्यनिवासभूम्या[1]
जगाम कीर्तिं भुवि[2] सिंहमध्यः ॥ ९ ॥

९. निस्त्रिंशेत्यादि । निस्त्रिंशनिर्दारितवैरिकुम्भी—निस्त्रिंशेन खड्गेन निर्दारिताः हिंसिताः वैरिणः शत्रवः एव कुम्भिनः गजाः यस्य सः तथोक्तः । 'कुम्भी कुञ्जरवारणेभरदिनः सामोद्भवः सिन्धुरः' इति हलायुधः । पराक्रमेण समग्रसिंहः—संपूर्णसिंहः सः राजा तु सौन्दर्यनिवासभूम्या तन्वा—शरीरेण भुवि सिंहमध्य इति कीर्तिं जगाम । संपूर्णसिंहस्य सिंहमध्यम् इति विरोधः । परिहारस्तु सिंहावलग्न इति यावत् ।

तस्योत्तमाशेषगुणस्य कश्चि-
न्न मध्यमो नापि गुणो जघन्यः ।
तस्मिन्न भेजुस्तत एव तृप्तिं
ताभ्यां सकामा हि नितम्बवत्यः ॥ १० ॥

१०. तस्येत्यादि । उत्तमाशेषगुणस्य कश्चित् मध्यमः गुणो न, कश्चित् जघन्यो गुणो न । तत एव तस्मिन् राज्ञि नितम्बवत्यः—वनिताः तृप्तिं सौहित्यं न भेजुः । 'सौहित्यं तर्पणं तृप्ति'रित्यमरः । अत्यन्तानुरक्ता बभूवुरिति भावः । तथा हि—यतो नितम्बवत्यः—कटीतटपरिकल्पिताः कामुक्यः यस्य यूनः पुंसः । मध्यमगुणः—कृशोदरेतरत्वादि गुणो न विद्यते जघन्यो गुणः । 'पश्चान्नितम्बः स्त्रीकट्याः क्लीबे तु जघनं पुरः' इत्यमरः । जघने भवः जघन्यः गुणो न विद्यते । तस्मिन् यूनि तृप्तिं परितोषं । 'तृप्तिस्तर्पणतोषयोः' इति रभसः । कथं भेजुः ? केनापि प्रकारेण परितोषपरिकल्पिता न बभूवुः इति भावः । लोके नितम्बवत्यः युवतयः ताभ्यां मध्यमजघन्यगुणाभ्यां सकामा हीति विरोधः । परिहारस्तु मध्यमजघन्यगुणव्यतिरिक्तोत्तमगुणपरिकलितं पुमांसं विलोक्य विह्वलीभूतमानसा नितम्बवत्यः तृप्तिं कथं भजन्तीति तात्पर्यम् ।

पादौ तदीयौ नवपद्मरागौ
क्रियाविधानादुपलब्धशोभौ ।
किमद्भुतं यत्पृथिवीपतीनां
चूडामणित्वं गुणतोऽजिह्नताम् ॥ ११ ॥

११. पादावित्यादि । नवपद्मरागौ आदित्यावलोकनेन सद्योविकसितकोकनदरक्तौ । क्रियाविधानादलक्तकादि क्रियाविधानात् उपलब्धशोभौ तदीयौ

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१ 'निर्वारित' T, M. २ 'भुवि' P.

मन्त्रक्रियाभ्यासमियष्टिवेद्यां[1]
स्वतेजसाभिज्वलितेन राजा ।
निरास्थदुद्यद्रिपुकेतुदौःस्थ्यं
समग्रसिद्ध्यै निजमण्डलस्य ॥ २१ ॥

२१. मन्त्रेत्यादि । असियष्टिवेद्यां–खड्गवितर्दौ मन्त्रक्रियाभ्यां मन्त्रालोचनतत्क्रियाभ्यां अभिज्वलितेन तेजसा, निजमण्डलस्य–स्वकीयदेशस्य सिद्ध्यै–निष्पत्तिनिमित्तं स राजा उद्यद्रिपुकेतुदौस्थ्यं उद्यन्श्चासौ रिपुश्च, स एव केतुः, तस्माज्जातं दौस्थ्यं दुस्थितिं निरास्थत्–परिहृतवान् । 'अणसु–वचि–ख्याति-लिपि–सिचि–ह्व' (का. व्या. सू. आख्यात प्रकरण, II. 62) इत्यद्यतन्यं लुङि इण भवति । 'अस्यतेः स्थोऽन्तः' (का. व्या. सू. II. 95) इति थागमः । 'असु क्षेपणे' इति धातौ लुङ्परस्मैपदप्रथमपुरुषैकवचनम् । कश्चित् मन्त्रवेद्यां मन्त्रयुगाज्यसमिद्भ्यां अभिज्ज्वालितेन जातवेदसा उदितकेतुदौस्थित्य-निराकरणं यथा करोतीति भावः ॥

दिनावसाने स[2] विसृज्य लोकं
प्रासादमारुह्य सरत्नभित्तिम् ।
कदाचिदासिष्ट मनोजतृप्त्यै
सप्रेयसीगर्भगृहे सहेलम् ॥ २२ ॥

२२. दिनेत्यादि । सभागतः स राजा दिनावसाने लोकं सेवागतं जनं, 'लोकस्तु भुवने जने' इत्यमरः । विसृज्य–त्यक्त्वा । सरत्नभित्तिं प्रासादं आरुह्य, कदाचित् मनोजतृप्त्यै सप्रेयसीगर्भगृहे–अमृतमतीसहितमनोजलीलागारे 'न्यग्गोप्यतोऽनंशीयोवहुव्रीहेर्ह्रस्वः' (शा. व्या. सू. II. i. 123) इति प्रेयसीशब्दस्य ईकारालोपः । सहेलं आसिष्ट–सक्रीडं अतिष्ठिपत् ।

वहन् वहिश्चारुगवाक्षरन्ध्रै-
रामोदितान्तर्भवनस्तदानीम् ।
कपोतपक्षच्छविरुज्जजृम्भे
निर्हारिकालागरुपिण्डधूमः[3] ॥ २३ ॥

२३. वहन्नित्यादि । तदानीं आमोदितान्तर्भवनः चारुगवाक्षरन्ध्रैः बहिर्वहन् कपोतपक्षच्छविः निर्हारिकालागरुपिण्डधूमः–अत्यन्तमनोहरपरिमलकृष्णागरोः पुञ्जधूमः 'आमोदः सोऽतिनिर्हारी' इत्यमरः ।

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१ 'मियां P. २ अ P. ३ 'कालागुरु T.

ततो रजन्यां परिणामवत्यां
रतोत्सवारम्भपरिश्रमेण ।
आश्लिष्य कान्तां श्लथबाहुबन्धं
निद्रासुखं भूमिपतिः प्रपेदे ॥ ३३ ॥

३३. तत इत्यादि । ततोऽनन्तरं, भूमिपतिः, परिणामवत्यां–परितोषवत्यां रजन्यां, रतोत्सवारम्भपरिश्रमेण–रतस्य उत्सवः, तस्य आरम्भः–प्रक्रमः, तस्मिन् परिश्रमः, तेन कान्तामाश्लिष्य श्लथबाहुबन्धं यथा भवति तथा निद्रासुखं प्रपेदे ।

अत्रान्तरे दन्तिनि राजवाह्ये
तद्वासगेहं समयाववद्धे ।
तत्र स्थितो हस्तिपकस्तु जाग्रद्
ववन्ध गीतं गमकाभिरम्यम् ॥ ३४ ॥

३४. अत्रेत्यादि । अत्रान्तरे–अस्मिन्नवसरे, राजवाह्ये–भूपालारोहणयोग्ये, दन्तिनि–स्तम्बेरमे, तद्वासगेहं–तस्य यशोधरस्य वासगेहस्य समया–समीपे । 'समयान्तिकमध्ययो'रित्यमरः । 'समीपे समयाव्ययमि'ति भागुरिः । 'हा धिक्-समयानिकषोपर्युपर्यध्यधोऽधोऽन्तरान्तरेण तस्पर्यभिसर्वोभयेङ्चाप्रधानेऽमोऽङस्' (शा. व्या. सू. I. iii. 100) इति समयशब्दयोगेन षष्ठ्यर्थे द्वितीया विभक्तिर्भवति । अववद्धे सति, तत्र गजशालायां जाग्रत्–जागरूकः, हस्तिपकः–आधोरणः 'आधोरणा हस्तिपका' इत्यमरः । गमकाभिरम्यं–प्रयोगगम्यं, गीतं ववन्ध–रचितवानिति यावत् ॥

व्या. सू. II. i. 160) निपातनात् नपुंसकम् । ग्रीवा—कण्ठः, कुब्जशरीरत्वान्नास्ति । शिरस्याः—शिरसि भवाः, केशास्तु विलूनशीर्णाः ॥

आस्यं पुनर्वायसतुण्डकृष्णं
दन्ताश्च केचिद्बहिरन्तरन्ये ।
करावजस्रं करिमूत्रदग्धौ[1]
दग्धव्रणक्लेदयुतस्तु कुक्षिः ॥ ४० ॥

४०. आस्यमित्यादि । पुनरास्यं वायसतुण्डकृष्णं—काकवदनवत् मलीमसं । 'वक्त्रास्ये वदनं तुण्डमाननं लपनं मुख' मित्यमरः । केचिद्दन्ताः नहि प्रवर्तन्ते । अन्ये दन्ताश्च अन्तर्वर्तन्ते । करौ अजस्रं करिमूत्रदग्धौ । कुक्षिस्तु दग्धव्रणक्लेदयुतः ॥

असौ कथं नाम नरेन्द्रपत्न्यै
रोचेत रुच्याकृतिमुद्वहन्त्यै ।
यद्वा किमेवं परिचिन्तया मे
स्त्रीणामपात्रेऽभिरतिः[2] स्वभावः ॥ ४१ ॥

४१. असावित्यादि । असौ—हस्तिपकः, रुच्याकृतिमुद्वहन्त्यै नरेन्द्रपत्न्यै कथं रोचेत 'यस्मै दीप्सा रोचते धारयते वा तत्संप्रदानम्' नाम । कष्टम् । 'नाम प्राकाश्यसंभाव्यक्रोधोपगमकुत्सने' इत्यमरः । मम एवं चिन्तया किं ? यद्वा तथाहि—स्त्रीणामपात्रेऽभिरतिः स्वभावः—निसर्गः ॥

हा तत्[3] स्वचेतोगतमेव दूती
न्यवेदयत्तामुपसृत्य तन्वीम् ।
सा तां प्रति प्रत्यवदन्नतभ्रू-
र्मुखेन कामातुरगद्गदेन ॥ ४२ ॥

४२. हेत्यादि । हा—कष्टं । 'हाहहेत्यद्भुते खेदे' इत्यमरः । दूती—गुणवती । तन्वीम्—कृशाङ्गीं । तां—अमृतमतीं । उपसृत्य स्वचेतोगतं तत्सर्वं निरूपं, न्यवेदयत्—सूचयति स्म । नतभ्रूः—नते भ्रुवौ यस्याः सा, तथोक्ता सा अमृतमती । तां गुणवतीं प्रति कामातुरगद्गदेन—मन्मथबाणजनितभ्रान्तिस्खलितवचनकलितेन मुखेन । अवदत्—अब्रवीत् ॥

इत्थं तया दर्शितरागवृत्त्या
देव्या सनिर्बन्धमुदीर्यमाणा ।
आगत्य सा सत्वरमष्टवङ्कं
दूती ततस्तत्प्रियमन्वातिष्ठत् ॥ ४६ ॥

४६. इत्थमित्यादि । दर्शितरागवृत्त्या–संदर्शितानुरागवर्तनया देव्या सनिर्बन्धं–निर्बन्धसहितं यथा भवति तथा उदीर्यमाणा–उच्चार्यमाणा सा दूती सत्वरं अष्टवंकमागत्य, तत्–तस्मादष्टवंकात् तत्प्रियं–तस्याः प्रियं–अनुरागं, अन्वातिष्ठत्–अकरोत । यदाह कुमारसम्भवे कालिदासः—

"प्रजापतिः कल्पितयज्ञभागः
शैलाधिपत्यं स्वयमन्वातिष्ठत" इति ॥ [I. 17]

रात्रिंदिवं तेन यथावकाशं
सुखानि तस्याः किल निर्विशन्त्याः ।
दिनक्रमेणापचयं जगाहे
यशोधरे राजनि रागवृद्धिः ॥ ४७ ॥

४७. रात्रिमित्यादि । यथावकाशं–अवकाशं अनतिक्रम्य, तेन हस्तिपकेन सह, रात्रिंदिवं–रात्रौ वा, दिवा–दिवसे वा 'धेन्वनडुह...मिति (शा. व्या. सू. II. 1. 16) निपातनात रात्रिंदिवशब्दनिष्पत्तिः । सुखानि–सुरतजनितशर्माणि, निर्विशन्त्याः–अनुभवन्त्याः तस्याः, यशोधरे राजनि रागवृद्धिः दिनक्रमेण, अपचयं–क्षयं, जगाहे–जगाम किल । 'वार्तासंभाव्ययोः किल' इत्यमरः ॥

निःश्वस्य सा तं कथमप्यवादी-
दागो न मे संहर कान्त कोपम् ।
राज्ञा सहार्धासनमेव दीर्घ
हेतुस्तु मे कालविलम्बनस्य ॥ ५५ ॥

५५. निःश्वस्येत्यादि । सा बन्धकी कथमपि निःश्वस्य तं उपपतिं अवादीत् । भो कान्त, मे–मम, आगः न–अपराधः न; आगोऽपराधो मन्तुश्चे' त्यमरः । यदाह माघः—

'सहिष्ये शतमागांसि' (II. 108)

इति । कोपं संहर–क्रोधं परिहर; तु भेदोऽस्ति । 'तु स्याद्भेदेऽवधारणे' इत्यमरः । मे कालविलम्बनस्य राज्ञा सहार्धासनमेव दीर्घ–चिरं, हेतुः–कारणम् ॥

रूपादिभिस्त्वय्यवसायिभिर्मे
तृप्यन्ति सर्वाण्यपि चेन्द्रियाणि ।
त्वं जीवितव्यं मम यावदायु-
रनादरस्त्वय्यथ किं मम स्यात् ॥ ५६ ॥

५६. रूपेत्यादि । त्वयि भवति अवसायिभिः स्थितैः रूपादिभिः मे सर्वाणीन्द्रियाणि च तृप्यन्ति । मम यावदायुः–आयुष्यावसानपर्यन्तं । 'यावत्तावच्च साकल्ये' इत्यमरः । अव्ययीभावसमासोऽयं । त्वं जीवितव्यं-जीवनं । अथ-अथशब्दः प्रश्ने वर्तते । 'मङ्गलानन्तरारम्भप्रश्नकात्स्न्र्येष्वथो अथे' त्यमरः । त्वयि मम अनादरः किं–कथं स्यात् ॥

प्रत्यायितेनेत्युपभुज्यमानां
राजा स तां तेन विलोक्य कोपात् ।
आन्दोलयन् खड्गमुभौ जिघांसुः
पुनर्वितर्कं धृतिमानकार्षीत् ॥ ५७ ॥

५७. प्रत्यायितेनेत्यादि । इति प्रत्यायितेन–विश्वसितेन तेन उपपतिना संभुज्यमानां तां बन्धकीं विलोक्य स राजा कोपात् खड्गमान्दोलयन्, उभौ जिघांसुः–हन्तुं इच्छुः सन्, पुनः धृतिमान्–धैर्यवान् भूत्वा वितर्कं अकार्षीत्–अकृत ॥

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१ °त्यनु° M, P.

क्षुद्रः कियानेष गजोपजीवी
न जातु नारी विकृतापि वध्या।
सक्षत्रमेतन्मम तन्न किं तु
यशः परं भ्रश्यति हारशुभ्रम् ॥ ५८ ॥

५८. क्षुद्र इत्यादि। गजोपजीवी एषः, क्षुद्रः–नीचः कियान्; नारी विकृतापि न वध्या। यदाह वसिष्ठः–

"न हन्यादबलां विप्रं कृती चारित्रवर्जितम् ॥"

इति स्मृतिः। तथा हि ममैतत् सक्षत्रं न भ्रश्यति–क्षत्रस्य संपत् सक्षत्रं–अव्ययीभावसमासोऽयं। परं–केवलं क्षत्रसंपत् न नश्यति। 'शब्दप्रथासंपत्समृद्धि-वृद्ध्यर्थाभावात्ययासंप्रति सुणपश्चाद्युगपद्यथासदृक्साकल्यान्तेऽव्ययमि'ति (शा. व्या. सू. II. i. 18)। किं तु हारशुभ्रं यशो भ्रश्यति–नश्यति खलु ॥

अयं च युद्धे रिपुवीरघाती
खड्गः कथं क्षुद्रजने निपात्यः।
दंष्ट्राङ्कुरं निर्दलितेभकुम्भं[2]
न फेरवे जातु हरिः प्रयुङ्क्ते ॥ ५९ ॥

५९. अयमित्यादि। युद्धे रिपुवीरघाती–वीररिपून् हन्तुं शीलमस्यास्तीति वीररिपुघाती। राजदन्तादिषु पाठः। अयं खड्गः क्षत्रजने निपात्यः, क्षुद्रजने कथं निपात्यः। तथाहि, निर्दलितेभकुम्भं–विदारितगजकुम्भस्थलं, हरिः–सिंहः फेरवे–शृगाले दंष्ट्राङ्कुरं जातु न प्रयुङ्क्ते ॥

इयं द्वितीया मम राज्यलक्ष्म्या
यदेवमुच्चैर्व्यभिचारभूमिः ।
कथं च तस्यां चपलप्रकृत्यां
विश्वासमत्यन्तमुपव्रजामि ॥ ६५ ॥

६५. इयमित्यादि । मम राज्यलक्ष्म्याः, इयं द्वितीया–सपत्नी, यद्–यस्मात्कारणात् एवं उच्चैः व्यभिचारभूमिः, चपलप्रकृत्यां तस्यां राज्यलक्ष्म्यां अत्यन्तं विश्वासं कथं उपव्रजामि ॥

तत्कामवश्यं धिगिदं मनो मे
धिग्धिग्विभूतीरसुखप्रचाराः ।
प्रव्रज्यया तां पुनरव्यपाया-
मन्वेषयिष्यामि हि सिद्धिकान्ताम् ॥ ६६ ॥

६६. तदित्यादि । तत्–तस्मात् कारणात्, कामवश्यं इदं मे मनो धिक् । 'हा धिक् समये' (शा. व्या. सू. I. iii. 100) त्यादि सूत्रेण धिग्योगे द्वितीया । असुखप्रचाराः–दुःखसञ्चारा, विभूतीः–सम्पदः धिक् । 'धिक् पुनः विशेषखेदोस्ति पुनरप्रथमे खेदे' (?) इत्यमरः । अव्यपायां तां सिद्धिकान्तां–मुक्तिवनितां, प्रव्रज्यया–जिनदीक्षया । 'व्रज्यजः क्यप्' (शा. व्या. सू. IV. iv. 68) इति क्यप्प्रत्ययः । अन्वेषयिष्यामि-गवेषितुमिच्छामि । 'अन्वेषितं गवेषितमन्विष्टं मार्गितं मृगितमि'त्यमरः ॥

प्रम्लायद्वदनाम्बुजे निजवधूदुर्वृत्तचिन्ताभरा-
न्निःश्वस्यायतमुष्णमुष्णमवनीचक्रेश्वरे तस्थुषि ।
इत्थं चन्द्रमती तदेकतनयं मोहादवोचद्वचः
दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजम् ॥ ७५ ॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये
द्वितीयः सर्गः ।

७५. प्रम्लायदिति । निजवधूदुर्वृत्तचिन्ताभरात् निजवध्वा दुर्वृत्तं-दुराचरणं, तेन जनितचिन्ता, तस्य भरादतिशयात् प्रम्लायद्वदनाम्बुजे-मन्दप्रकाशवदास्य-कमले, अवनीचक्रेश्वरे-भूवलयवल्लभे यशोधरे । उष्णमुष्णं निःश्वस्य तस्थुषि सति, चन्द्रमती दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजं-दृप्ताश्च, ते अरातयश्च, दृप्तारातयः; तेषां विमर्दः-विनाशः, तेन लब्धा-प्राप्ता, विजयश्रीः, तया दत्ता चासौ कीर्तिश्च, तस्याः ध्वजः, तं । एकतनयं मोहाद् वचः इत्थं अवोचत् । इदं वृत्तं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरमहाकाव्य-टीकायां लक्ष्मणकृतायां द्वितीयस्सर्गः ॥

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१. तमेक॰ M, P, Ar. २. ॰श्रीलब्ध॰ M.

पीवरस्तनभरोद्धूतहाराः
स्मेरचारुवदनाश्च तरुण्यः ।
सन्ति कन्तुरसिकस्य रिरंसोः
स्निग्धदीर्घपरिमुग्धदृशस्ते§ ॥ ३ ॥

३. पीवरेत्यादि । भो तनय, पीवरस्तनभरोद्धूतहाराः—पीवरौ च तौ स्तनौ च तयोः भरः अतिशयः, तेन उद्धूतः हारः यासु ताः । स्मेरचारुवदनाः—स्मेरेण, ईषद्धसनेन चारुवदनाः । स्निग्धदीर्घपरिमुग्धदृशः—स्निग्धे मसृणे 'चिक्कणं मसृणं स्निग्ध' मित्यमरः । दीर्घे—आयते, परिमुग्धे—मनोहरे दृशौ—नयने यासु ताः तरुण्यः । कन्तुरसिकस्य—कामवत् शृङ्गारकलितस्य, रिरंसोः—रन्तुमिच्छुः रिरंसुः, तस्य । ते—तव, सन्ति—विद्यन्ते ॥

ग्रन्थसङ्गतनिबन्धनदक्षाः
रूढकर्मविधयो दृढभक्त्या ।
चिन्तयन्ति भिषजस्तव कार्यं
दुष्टवैद्यगजकेसरिणस्ते ॥ ४ ॥

४. ग्रन्थेत्यादि । भो तनय, ग्रन्थसङ्गतनिबन्धनदक्षाः—ग्रन्था वैद्यशास्त्राणि तेषां सङ्गतं मनोहरं, 'सङ्गतं हृदयंगम' मित्यमरः । निबन्धनं—व्याख्यानं, तेन दक्षाः—रूढकर्मविधयः, रूढः प्रसिद्धः । चिकित्सा कर्मविधिर्येषु ते । दुष्टवैद्यगजकेसरिणः—दुष्टा—दग्धहस्ताः ते एव वैद्याः—दुष्टवैद्याः, ते एव गजाः, तेषां केसरिणः । ते—प्रसिद्धाः, भिषजः—चिकित्सकाः दृढभक्त्या चिन्तयन्ति—विचारयन्ति ॥

हृद्यवाद्यमृदुमेदुरनादै-
र्गायकी³जनमनोहरगीतैः ।
नर्तकीसरसनर्तनकेली-
लीलया वससि चान्यविनोदैः ॥ ५ ॥

५. हृद्यवाद्येत्यादि । भो तनय, हृद्यवाद्यमृदुमेदुरनादैः—हृद्यं च तत् वाद्यं च, तस्य मृदु—मार्दवं, मेदुरः—सान्द्रः, स्निग्धः 'सान्द्रास्निग्धस्तु मेदुरः' इत्यमरः । नादः—ध्वनिः, येषु तानि, तैः । गायकीजनमनोहरगीतैः, नर्तकीसरसनर्तनकेली-लीलया—नर्तकीनां सरसनर्तनं सानुरागनटनं तस्य केली-क्रीडा, तस्यां । लीला—विलासः 'लीला-विलासक्रिययो'रित्यमरः । तया अन्यविनोदैश्च वससि—तिष्ठसि ॥

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§ The following four verses are dropped in P.

१. The number of this verse is 4 in A, M & E; but 5 in G, and Ar; 6 in T, H.

२. The number of this verse is 5 in M, H; but 4 in F, T; 6 in G, Ar; and 8 in A. ३. गायका° A.

(a) सावलेपकविविवेचनशक्तैः
सूक्तिसारसरलामृतवाग्भिः ।
त्वं विनोदसुखमृच्छसि गोष्ठ्यां
वस्तुवर्णकविताचतुरस्रैः ॥ ३ ॥

३. (a) सावलेपेत्यादि । भो तनय, गोष्ठ्यां सभायां । 'समज्या परिषद्गोष्ठी सभे'त्यमरः । अवलेपो गर्वः । 'गर्वावलेपो मानश्चे'ति विश्वः । अवलेपेन सहिता सावलेपा—गर्विणः तेषां विवेचनं, पृथक्करणं, तस्मिन् । शक्ताः—समर्थाः, तैः सूक्तिसारसरलामृतवाग्भिः— सूक्तिषु सारं, सरलं—सर्वसुलभममृतं—पीयूषं सूक्तिसारसरलामृतरूपं, तेन उपयुता वाक् एषां ते; तैः । वस्तुवर्णकविताचतुरस्रैः—यथावद्वस्तुकथनं वस्तुकम् । उपमोत्प्रेक्षादिवर्णनाङ्किता कविता कवित्वं वर्णकम् । तासु वस्तुवर्णकवितासु । चतुरस्रैः प्रौढैः साकं । 'त्रिचतुरोपचतुराचतुरविचतुरसुचतुरसुप्रातसुश्वसुदिवशारिकुक्षा' (शा. व्या. सू. II. i. 190) इति सूत्रेण चतुरस्रशब्दस्य प्रौढत्वमुक्तं । विनोदसुखं—क्रीडासुखं, ऋच्छसि—गच्छसि ।

र्वाचकचतुरैः अक्षरिकादिभिः। दृढवादैः, गाढं यथा भवति तथा स्वीकृतमतनिर्वाहकैः, षट्तर्कषण्मुखबुधैः। षट्तर्काः—सांख्यचार्वाकमीमांसकभाट्टप्राभाकरार्हतमतेषु यानि सम्यगनुभवसाधनशास्त्राणि तेषु, षण्मुखबुधैः स्कन्दसदृशकोविदैः। 'कार्तिकेयो महासेनः शरजन्मा षडाननः' इत्यमरः। प्रौढसाधुवचनैः प्रौढं—मनोहरं, साधु सत्यस्वरूपं वचनं येषां तैः, वाग्मिभिः सार्धं विनोदसुखं ऋच्छसि—क्रीडासुखं यासि॥

तत् किमङ्ग वदनाम्बुरुहे[1] ते
म्लानभावमवलोक्य दिनादौ।
मुक्तहर्षमधुना मम वत्स
क्षारदग्धमिव सीदति चेतः॥ ७॥

७. **तदित्यादि**। तत्—तस्मात्कारणात्, भो—अङ्ग, तनूज, तव वदनाम्बुरुहे दिनादौ म्लानभावमवलोक्य, भो वत्स, मुक्तहर्षं मम चेतः क्षारदग्धमिव सीदति—क्लेशं गच्छति॥

इत्युवाच[2] जननीमथ राजा
देवराजसदृशो विभवेन।
आशिषा चिरमृतंभरया ते
सर्वमेव मम देवि सुभद्रम्॥ ८॥

८. **इतीत्यादि**। अथशब्दः प्रश्ने वर्तते। विभवेन देवराजसदृशो राजा भो देवि—भो मातः, ते ऋतंभरया—सत्यवहेन; मेघर्ते खचिते (?) ऋतशब्दात्परोऽमागमः। आशिषा—आशीर्वादेन मम सर्वमेव चिरं सुभद्रं—सुमङ्गलमिति जननीमुवाच॥

किं तु कान्तिरवमुच्य मृगाङ्कं
बिभ्रतं कुवलयोर्जितलक्ष्मीम्।
व्यक्तमद्य तु मया निशि दृष्टा
देवि सङ्गमकरी तिमिरेण॥ ९॥

९. **किमित्यादि**। भो देवि, हे मातः, किंतु विशेषोऽस्ति। कान्तिः—नयनबन्धुरा शोभा। कुवलयोर्जितलक्ष्मीं कुमुदविकसनोल्लसितलक्ष्मीं राकां, कोः—पृथिव्याः, वलयं—मण्डलं, तस्योर्जितलक्ष्मीं—श्रेष्ठश्रियं बिभ्रतं—दधानं; मृगाङ्कं—चन्द्रमसं, अवमुच्य—त्यक्त्वा, तिमिरेण सङ्गमकरी—संयोगं कुर्वतीति। व्यक्तं अद्य निशि—रात्रौ मया दृष्टा॥

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१. °रुहं P. The number of this verse is 8 in G and 10 in A

२. The number of this verse is 10 in T, 9 in M, and 5 in P. This variation is kept up till the end of the canto.

इत्यवोचत नृपस्तु पिधाय
श्रोत्ररन्ध्रयुगलं स कृपालुः ।
देवि किं पुनरिदं तव युक्तं
वक्तुमित्थमविचारमधर्म्यम् ॥ १४ ॥

१४. इतीत्यादि । कृपालुः स नृपस्तु श्रोत्ररन्ध्रयुगलं–श्रोत्रयोः कर्णयोः रन्ध्रे–सुषिरे, तयोः युगलं–यमलं कराभ्यां पिधाय–तिरोधाय, इत्यवोचत–देवि हे मातः, अविचारं–विचाररहितं, अधर्म्यं–धर्मादतिक्रान्तं । 'धर्मपथ्यर्थन्यायादनपेत' इत्यर्थे यप्रत्ययः। इदं प्राणिहिंसनामित्थं सद्यः पुनर्वक्तुं तव युक्तं योग्यं किम् ।

मानवस्य खलु जीवितमद्य-
श्वीनमस्य तु कृते तनुघाते ।
दुःखमात्मनि सुदुर्धरमौर्ध्व[1]-
देहिकं[2] कथमिवोपनयेयम् ॥ १५ ॥

१५. मानवस्येत्यादि । मानवस्य जीवितं जीवनं अद्यश्वीनं–अद्य वा श्वो वा नश्येत् । 'ह्यो गतेऽनागतेऽह्नि श्वः' इत्यमरः । 'तु स्याद्भेदेऽवधारणे' इत्यमरः । अस्य जीवनस्य कृते निमित्तं 'कृत (?) कार्ये च निमित्ते च' इति **ध्वनिमञ्जरी** । तनुघाते सति । 'तनुः स्त्रियां शरीरे ना पेलवे जीवने वने' इति विश्वः । और्ध्वदेहिकं–परलोकजनितदेहलग्नं । 'ऊर्ध्वाद्धमदेहान्मक्कोर्ध्वस्यैकेषामि'ति (शा. व्या. सू. III. i. 65) और्ध्वदेहिकपदसिद्धिः । आत्मनि सुदुर्धरं दुःखं कथमिव उपनयेयम् । णीञ् प्रापणे इति धातोर्लिङ् परस्मैपदोत्तमपुरुषैकवचनम् ॥

प्रत्ययस्तु सुदृढो[3] जिनधर्मे
मत्कुलक्रमभुवां हि नृपाणाम् ।
तत्र हिंसनमतीव हि निन्द्यं
नारकादिभवदुःखनिमित्तम् ॥ १६ ॥

१६. प्रत्ययेत्यादि । मत्कुलक्रमभुवां–मम कुलं मत्कुलं; मत्कुले क्रमभुवां–अनुक्रमेण सञ्जातानां नृपाणां जिनधर्मे प्रत्ययः–विश्वासः; 'प्रत्ययोऽधीनशपथ-ज्ञानविश्वासहेतुषु' इत्यमरः । सुदृढः–अतीव गाढः भवति । तत्प्रसूतेषु राजसु, नारकादिभवदुःखनिमित्तं हिंसनमतीव निन्द्यं हि ॥

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१. °मूर्ध्वं P. २. दैहिकं P. ३. सुदृढे M.

अस्मिन् सङ्कटे–सम्बाधे, । 'सङ्कटं ना तु सम्बाध' इत्यमरः । पुनर्निपतितं, हन्त–बत । 'हन्त हर्षेऽनुकम्पायां' इत्यमरः ॥

चेतनप्रतिकृतावपि हिंसा
कल्पिता भवति चेतन एव ।
आस्रवो यदभिसंधिविशेषैः[1]
कर्मणामभिमतो[2] मुनिमुख्यैः ॥ २१ ॥

२१. **चेतनेत्यादि** । यस्मात्, यदभिसन्धिविशेषैः–यस्मिन् अभिसन्धिरभिप्रायः तस्य विशेषैः; कर्मणामास्रवः–आगमनमिति, मुनिमुख्यैः गणधरैः, अभिमतोऽङ्गीकृतः । तस्मात् चेतनप्रतिकृतौ–जीवस्य प्रतिनिधौ, कल्पिता हिंसापि, चेतन एव–प्राणिन्येव कल्पिता भवति ॥

इत्यनुस्मृतविवेकरसोऽपि
प्रेरितः सपदि मातरि भक्त्या ।
अम्बया सह महीपतिरुच्चै–
श्चण्डिका[3]गृहमयान्नयहीनः ॥ २२ ॥

२२. **इतीत्यादि** । इत्यनुस्मृतविवेकरसोऽपि मातरि भक्त्या सपदि प्रेरितो महीपतिः उच्चैः, नयहीनो भूत्वा, अम्बया सह–मात्रा साकं, चण्डिकागृहं–चण्डमारीसदनं अयादगमत् ॥

अष्टमीदिवसमङ्गलवारे
शुद्धभा[4]जि सुतरामिषमासे ।
त्रिः प्रदक्षिणकृतो[5] नरनाथ–
श्चण्डिकामनमदानतमौलिः ॥ २३ ॥

२३. **अष्टमीत्यादि** । अष्टमीदिवसमङ्गलवारे । शुद्धभाजि–शुक्लपक्षभाजि, इषमासे–आश्वयुजमासे; 'स्यादाश्विन इषोऽपि' इत्यमरः । नरनाथः चण्डिकां त्रिः प्रदक्षिणं कृतः सन्, आनतमौलिः–आनतमस्तकः भूत्वा । 'चूडा किरीटं केशाश्च संयता मौलयस्त्रयः' इत्यमरः । अनमत् चण्डिकामनंसीत् ॥

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१. °विशेषः P, Ar. २. °मभिहितो T. ३. रम्बिका° P. ४. [illegible]
५. °कृतां P.

तत्र कृत्रिममसौ कृकवाकुं
चित्रसौष्ठवनिवासितदैवम् ।
देवि तृप्य बलिरेष तवेति
व्याजघान निजखड्गमुखेन ॥ २४ ॥

२४. तत्रेत्यादि । तत्र चण्डिकासद्मनि असौ राजा चित्रसौष्ठवनिवासितदैवं–चित्रस्य सौष्ठवे–रम्यत्वे, निवासितदैवं–निवासीभूतग्रहं, कृत्रिमं । 'ट्वितोऽथुच्' (शा. व्या. सू. IV. iv. 57) इति सूत्रेण क्रिमः । कृकवाकुं–शालिपिष्टविरचितताम्रचूडं । 'कृकवाकुः ताम्रचूडः कुक्कुटश्चरणायुधः' इत्यमरः । देवि–भो चण्डमारि, तव एष बलिरयं, तृप्य इति–संतृप्ता भवेति । निजखड्गमुखेन व्याजघान–मस्तकं कण्ठाद् व्यतिरिक्तमकरोत् इति भावः ॥

किञ्चिदन्तरमुदीरितनादं
लूनमस्तकमवेक्ष्य पतन्तम् ।
खड्गमुष्टिमवमुच्य शुशोच
क्लेशकृत् खलु सतामविवेकः ॥ २५ ॥

२५. किञ्चिदित्यादि । किञ्चिदन्तरं–कियद्दूरं उदीरितनादं–उच्चारितनिनदं, लूनमस्तकं–कबन्धरूपं पतन्तं पतत्रिणं ताम्रचूडं । 'पतत्रिपत्रिपतगपतत्पत्ररथाण्डजाः' इत्यमरः । अवेक्ष्य राजा । खड्गमुष्टिं । मुष्टौ स्थितखड्गं । 'कालाकृतिमुखादिभ्यो वा' (शा. व्या. सू. II. i. 112) इति सूत्रेण खड्गस्य पूर्वनिपातः । अवमुच्य–त्यक्त्वा । शुशोच–शोकं कृतवान् । तथा हि–सतां अविवेकः–आत्मविचाररहितत्वं । 'विवेकः पृथगात्मते'त्यमरः । क्लेशकृत् खलु–मनोव्यथां विदधाति ननु ॥

हा हतोऽस्मि सुदृशामृतमत्या
हा हतोऽस्मि विनयेन जनन्याः[1] ।
हा गतोऽस्मि नरके चिरवासं
हा गतोऽस्मि भवबन्धमजय्यम्[2] ॥ २६ ॥

२६. हा हत इत्यादि । अमृतमत्या, सुदृशा–वनितया हतोऽस्मि हा, जनन्याः विनयेन हतोऽस्मि हा, 'हाहहेत्यद्भुते खेदे' त्यमरः । नरके चिरवासं हतो गतोऽस्मि । 'हन हिंसागत्यो'रिति धातोर्गत्यर्थो विद्यते । अजय्यं जेतुमशक्यं । भवबन्धं संसारबन्धनं । गतोऽस्मि हा ॥

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१. हतोऽस्म्यपनये निजजन्याः P. २. °मजेयम् P.

कृत्रिमः क्व पुनरेष पतत्री
क्वासिघातपरिदेवनशब्दः ।
हन्त दुर्गतिवधूरमुना मां
छद्मना नियतमाह्वयतीव[1] ॥ २७ ॥

२७. कृत्रिम इत्यादि । कृत्रिमः एषः पतत्री क्व, असिघातपरिदेवनशब्दः क्व, खड्गविदलनमस्तकरोदननिनदः क्व, हन्त—बत, दुर्गतिवधूः—नरकवनिता अमुना, छद्मना—कृत्रिमपतत्रिनिनदव्याजेन मामाह्वयतीव ॥

भावयन्निति[2] परिप्लुतनेत्रो
राजमन्दिरमवाप्य नरेन्द्रः ॥
भोगनिःस्पृहमतिर्निजपुत्रे
निर्मुमोच पृथिवीपतिलक्ष्मीम् ॥ २८ ॥

२८. भावयन्नित्यादि । इति भावयन्—चिन्तयन्, परिप्लुतनेत्रः—अश्रुमिश्रितनेत्रः, नरेन्द्रः—राजा, मन्दिरमवाप्य, भोगनिःस्पृहमतिः भूत्वा, पृथिवीपतिलक्ष्मीं निजपुत्रे यशोमतौ निर्मुमोच—स्वतनुजाय राज्यं दत्तवानिति यावत् ॥

तं तपस्यभिमुखं नरपालं
बन्धकी[3] वचनमेतदवोचत् ।
आर्यपुत्र परिहृत्य[4] भवन्तं
कः पुनर्मम गृहे परितोषः ॥ २९ ॥

२९. तमित्यादि । बन्धकी—अमृतमती, तपस्यभिमुखं तं नरपालं एतद्वचनमवोचत्—भो आर्यपुत्र—वल्लभ, भवन्तं—त्वां, परिहृत्य, पुनर्मम गृहे—राजमन्दिरे, परितोषः कः ॥

अद्य ते सुतवरं नवराजं
स्थापयन्[5] नृप यशोमतिमुर्व्याम् ।
मद्गृहेऽमृतमवाश्य वनान्तं
गन्तुमर्हसि मया सह पश्चात् ॥ ३० ॥

३०. अद्येत्यादि । भो नृप, अद्य ते—तव, सुतवरं नवराजं यशोमतिमुर्व्यां स्थापयन्, मद्गृहेऽमृतमवाश्य—'अमृतं दिवि खे मोक्षे यज्ञशेषे महाशने, आहारे

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१. नियति° M. २. शोचयन्निति P. ३. बन्धुकी P. ४. परिमुच्य P, Ar. ५. तोषयन् P.

सलिले...' इति व्याडिः। आहारं भुक्त्वा पश्चान्मया सह वनान्तं–तपोवनमध्यं। 'अन्तो नाशे मध्यभागे मृत्यौ ग्रामान्तरे पुमान्' इति विश्वः। गन्तुमर्हसि–प्रयातुं समर्थोऽसि॥

अन्तरङ्गमवयन्नपि तस्याः
सद्म भोक्तुमगमत् स जनन्या।
देहिनामुपगते हि विनाशे
दुर्नयोऽपि सुनयः प्रतिभाति॥ ३१॥

३१. अन्तरङ्गमित्यादि। स राजा। तस्याः चन्द्रमत्याः अन्तरङ्गं–हृदयं। 'अन्तरङ्गं तु हृदयं चेतोऽन्तःकरणं मनः' इति विश्वः। अवयन्–जानन्नपि, जनन्या सह–चन्द्रमत्याः साकं, अमृतमत्याः सद्म भोक्तुं अगमत्–अगच्छत। तथाहि–विनाशे उपगते सति देहिनां जनानां दुर्नयोऽपि दुर्नीतिरपि, सुनयः प्रतिभाति–प्रकाशते॥

तावुभावपि तयोपनिबद्धै–
र्मोदकैर्विषमयैर्मधुदिग्धैः।
जीवितात्ययमवापतुरार्त–
ध्यायिनौ रुचिवशादतिजग्धैः॥ ३२॥

३२. तावित्यादि। आर्तध्यायिनौ तौ उभौ अपि, तया उपनिबद्धैः अमृतमत्या विरचितैः, मधुदिग्धैः–मधुना लेपितैः, रुचिवशादतिजग्धैः–स्वादुवशादतिचर्वितैः मोदकैः–लड्डुकैः[1] जीवितात्ययं–मरणमवापतुः; अगमताम्॥

विन्ध्यनामनि गिरौ स[2] मयूरी–
गर्भवासमगमन्नरपालः।
पालयन्त्यपसृतं पुनरण्डं
दण्डकेन[3] शिखिनी विनिजघ्ने॥ ३३॥

३३. विन्ध्येत्यादि। स नरपालः विन्ध्यनामनि गिरौ मयूरीगर्भवासमगमत्। तत्र मृगयार्थं गतेन किरातेन अपसृतं–गर्भान्निर्गतं। अण्डं पालयन्ती, शिखिनी–मयूरी विनिजघ्ने–निहता॥

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१. °लड्डुकै° Ar. २. विन्ध्यनामगिरिवास M. ३. कण्टकेन T.

लुब्धकस्तु कृपयोद्धृतमण्डं
वर्धयेति स[1] दिदेश पुलिन्द्यै[2] ।
वर्धितः स[3] च[4] तया पुनरासी-
न्नृत्यवर्तुलितरम्यकलापः ॥ ३४ ॥

३४. लुब्धक इत्यादि । लुब्धकस्तु कृपयोद्धृतमण्डं अण्डकं । एतन्नपुंसकम् । "सुमुखि तव मौक्तिकमिदं नासाभरणं विराजते वदने । अण्डमिव पुण्डरीके निक्षिप्तं राजहंसेने"तिवत् । वर्धयेति । रक्षेति । पुलिन्द्यै-स्वभार्यायै दिदेश-दत्तवान् । 'पुलिन्दः शबरो दस्युः लुब्धकः' इति विश्वः । तया पुलिन्द्या तु वर्धितः स मयूरीपोतः पुनः नृत्यवर्तुलितरम्यकलापः-नृत्ये नर्तने; वर्तुलितः-वलयीभूतः, रम्यकलापः-मनोहरबर्हः आसीत् । 'कलापो भूषणे बर्हे तूणीरे' इत्यमरः ॥

चन्द्रमत्यपि मृता करहाटे
कुक्कुरः पुरवरे परिजज्ञे ।
आसदत्पुनरुपायनभूतौ
तावुभावपि यशोमतिभूपः[5] ॥ ३५ ॥

३५. चन्द्रमतीत्यादि । मृता-परासुः, चन्द्रमती अपि हन्त 'गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि' इत्यमरः । करहाट इति देशे, करहाटनामधेयपुरवरे, श्रेष्ठनगरे, कुक्कुरः परिजज्ञे-रात्रिजागरः समजनि । 'कुक्कुरो रात्रिजागरः' इति धनंजयः । यशोमतिभूपः तौ उभौ अपि मयूरकुक्कुरौ उपायनभूतौ पुनः आसदत्-अगमत् ॥

तत्र[6] तौ सकलभूतलराज्यं
दीर्घमन्वभवतां जनदृष्टौ[7] ।
तत्र विट्क्रिमिकुलाशनकष्टं
दुर्जयो जगति कर्मविपाकः ॥ ३६ ॥

३६. तत्रेत्यादि । तत्रोज्जयिन्यां पुरीजनदृष्टौ तौ मयूररात्रिजागरौ, सकलभूतलराज्यसञ्जातसुखं, दीर्घं-चिरतरं, अन्वभवताम् । तत्र-पुरे, विट्क्रिमि-

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१. नि° M. २. पुरन्ध्र्यै M. ३. तु M, P, Ar. ४. स M, P, Ar ५. यशोधर° T. ६. यत्र T. ७. This line is read as *c* and *c* in the text read as *b* in M, P, and Ar.

तं पुनः प्रियमयूरविघातं
भूपतिस्तु नितरामसहिष्णुः ।
रात्रिजागरममारयदुच्चै-
रक्षदेवनकृता फलकेन ॥ ३९ ॥

३९. तमित्यादि । भूपतिस्तु प्रियमयूरविघातं, रात्रिजागरं-श्वानं, पुनः-नितरां असहिष्णुः । अक्षदेवनकृता—'अक्षस्तुषे रथाङ्गे स्यात् क्रीडायाः साधने पुमान्' इति विश्वप्रकाशः । अक्षाभ्यां दीव्यतीति अक्षदेवनं, तदर्थं करोतीति कृत् । तेन—अक्षदेवनकृता; फलकेन उच्चैः अमारयत् । 'आशीरद्यतन्योश्च मृङ्गी'(?) त्यात्मनेपदं करणीयं, किंतु चुरादिपठितत्वात् परस्मैपदं, लङ्; मारितवान् ॥

तौ पुनर्नरपतिर्विगतासू
वीक्ष्य शोकमधिकं प्रतिभेजे ।
आश्रितेषु हि कृपाबहुलत्वात्
क्षुद्रतां न गणयन्ति महान्तः[२] ॥ ४० ॥

४०. तावित्यादि । पुनर्नरपतिः विगतासू—त्यक्तजीविकामयूररात्रिजागरौ वीक्ष्य, अधिकं शोकं तौ प्रतिभेजे—स्वीकृतवान् । तथा हि महान्तः आश्रितेषु कृपाबहुलत्वात् क्षुद्रतां न गणयन्ति ॥

कानने पृथुनि विन्ध्यसमीपे
हस्तिसिंहशरभादिनिवासे ।
तीक्ष्णकण्टकशिखः शललोऽभू-
ज्जीवितात्ययगतः शितिकण्ठः ॥ ४१ ॥

४१. कानन इत्यादि । जीवितात्ययगतः—परासुः, शितिकण्ठः—मयूरः । हस्तिसिंहशरभादिनिवासे—हस्तिनश्च, सिंहाश्च, शरभाश्च परस्परविरोधिनः ते आदिर्येषां ते, हस्तिसिंहशरभादयः, तेषां निवासः यत्र, तस्मिन् । पृथुनि विन्ध्यसमीपे कानने । तीक्ष्णकण्टकशिखः—तिग्मसूचीसदृशकण्टकाग्रः । 'सूच्यग्रे क्षुद्रशत्रौ च रोमहर्षे च कण्टकः' इत्यमरः । शललः—शल्यमृगोऽभूत् । 'श्वावित्तु शल्यस्तल्लोम्नि शलली शललं शलं—' इत्यमरः ।

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१. सुतरां P, Ar. २. T. reads *dc* as *cd*.

सोऽपि कृष्णभुजगोऽजनि तस्मि-
ञ्जीवितस्य विलये मृगदंशः ।
तं कदाचिदवहत्य[1] जघान
प्राच्यवैरकुपितः शललोऽसौ ॥ ४१ ॥

४१. सोऽपीत्यादि । सोऽपि मृगदंशः—कुक्कुरः, जीवितस्य विलये जीवनस्य विनाशे, तस्मिन् विन्ध्यसमीपे वने कृष्णभुजगोऽजनि । तत्रासौ शललः प्राच्यवैर-कुपितः, प्राग्भवं प्राच्यम् । 'दिगादिभ्यो यत्' (?) इति सूत्रेण भवार्थे यप्रत्ययः । प्राच्यं च तत् वैरं च प्राच्यवैरं तेन कुपितो भूत्वा, कदाचिज्जातु तं कृष्णभुजगम-वहत्य, वैरीति ज्ञात्वा वा, गत्वा वा, जघान—चचर्व । "धात्वर्थं बाधते कश्चित् कश्चित्तमनुवर्तते" इति ॥

तं च कृष्णभुजगाशनतृप्तं
गन्तुमिच्छुमथ शल्यकमुग्रम् ।
सत्वरं तु परिहृत्य[2] जघान
क्षुत्प्रवेगविकृतश्च तरक्षुः ॥ ४२ ॥

४२. तमित्यादि । कृष्णभुजगाशनतृप्तं कृष्णश्चासौ भुजगश्च कृष्णभुजगः, तमश्नातीति कृष्णभुजगाशनं, तेन तृप्तं साहित्यं प्राप्तम् । गन्तुमिच्छुं उग्रकं शल्यम् । अथ क्षुत्प्रवेगविकृतः—क्षुधः—क्षुधायाः, प्रवेगः—बाहुल्यम् । 'प्रवेगः पृथुतूर्णयोः' इति विश्वः । 'स्त्री क्षुत क्षुताक्षुतं नातु क्षव' इति विश्वः । तेन विकृतः । नम्रीभूत-शरीरः । तरक्षुश्च । 'तरक्षुस्तु मृगादनः' इत्यमरः । सः शल्यकं परिहृत्य—गत्वा जघान ॥

शल्यकः पुनरभूदधिशिप्रं
लोहिताक्ष इति[3] मत्स्यविशेषः ।
तीव्रकृष्णभुजगश्च बभूव
क्रूरकर्मरतिकः शिशुमारः ॥ ४३ ॥

४३. शल्यक इत्यादि । पुनः शल्यकः मरणं प्राप्तः । शललः अधिशिप्रं—शिप्रानामधेयनद्यां । 'अव्ययीभावादकरान्तादमपञ्चम्याः' (का. व. I. 455) इतिसूत्रेणाम् । लोहिताक्ष इति मत्स्यविशेषोऽभूत् । तीव्रकृष्णभुजगश्च तत्र क्रूरकर्म-

१ °दवगत्य P. २. परिहृत्य T, P, Ar. ३. रोहिताक्ष P.

रसिकः—क्रूरकर्मणि निष्ठुरकार्ये रासिकोऽनुरागपरः शिशुमारः—नक्रो बभूव । 'नक्रः कच्छपसंस्थानः शिशुमारोऽम्बुमर्कटः' इति वैजयन्ती ।

तं तु मीनमवहन्तुमरातिं
पृष्ठतोऽतिजवतः[2] परिधावन् ।
सोऽन्तरा[3] जलगतां नृपकुब्जीं
प्रत्यवाप्य बिलवासमनैषीत् ॥ ४५ ॥

४५. तमित्यादि । अरातिं तं मीनमवहन्तुं, जवतः—शीघ्रात्, पृष्ठतः—पृष्ठे । सप्तम्यास्तस् । परिधावन्—शिशुमारः, अन्तरा—शिप्रानदीमध्ये, जलगतां नृपकुब्जीं प्रत्यवाप्य प्रतिपद्य, तां बिलवासमनैषीत् । नयति स्म । द्विकर्मकम् ॥

ईर्ष्यया स पुनरुज्जयिनीशो
धीवरैर्जलबिलादवकृष्टम् ।
ग्राहवीरमथ घातयति स्म
छेदभेदपरिदाहविकल्पैः ॥ ४६ ॥

४६. ईर्ष्ययेत्यादि । पुनरुज्जयिनीशः स यशोमतिः धीवरैः—जालोपजीविभिः जलबिलादवकृष्टं ग्राहवीरं—शिशुमारं ईर्ष्यया स्वकीयकुब्जीमरणकरणवार्तासञ्जातक्रोधेन 'ईर्ष्या सपत्नीवाक्ये स्याद् दोषारोपणकोपयोः' इति भागुरिः । छेदभेदपरिदाहविकल्पैः—छेदः खण्डनं, भेदः—विदारणं, परिदाहः—दहनं, तेषां विकल्पैः—सङ्कल्पनैः, घातयति स्म ।

मृत्युना कवलितोऽजनि सोऽजा
तत्पुरान्तरजनंगमवाटे ।
कर्मकोद्रवरसेन हि मत्तः
किं किमेत्यशुचिधाम न जीवः ॥ ४७ ॥

४७. मृत्युनेत्यादि । मृत्युना कवलितः शिशुमारः, तत्पुरान्तरजनंगमवाटे—उज्जयिनीपुरबहिर्भागस्थितचाण्डालगेहे । 'वैश्यवाटं तु सदनं निकाय्यनिलयालयाः' इति विश्वप्रकाशः । अजा अजनि—बर्करी जाता बभूव । तथाहि—कर्मकोद्रवरसेन । कर्मैव कोद्रवः कोरदूषः तस्य रसेन मत्तो जीवः । 'कोरदूषस्तु कोद्रवः' इत्यमरः । किं किं अशुचिधाम—स्थानं, नैति—प्रयातीति यावत् ॥

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१. पृष्ठतः M, P, Ar. २. सजवतः M, P, Ar. ३. अन्तरा P, M, Ar.

लोहिताक्षमपि जालगृहीतं
निन्युरन्तिकचरा नरनाथम्[1]।
तं विभज्य तु यशोमतिरुच्चैः
श्राद्धकार्यमवदत् कुरुतेति ॥ ४८ ॥

४८. लोहिताक्षमित्यादि । जालगृहीतं लोहिताक्षनामधेयं मीनमन्तिकचराः–नरनाथसेवकाः, नरनाथं–यशोमतिं निन्युः । द्विकर्मकम् । यशोमतिस्तु तं लोहिताक्षं स्थूलकायं उच्चैर्विभज्य–विभागं कृत्वा, एकभागेन यशोधरस्य श्राद्धकार्यं कुरुतेति विप्रानवदत् ॥

तस्य मांसमवखाद्य च विप्राः
आशिषा दिवि यशोधरमूचुः[2] ।
नन्विहास्मि[3] शफरः क्व पुनर्द्यो-
रित्यमन्यत स खण्डितमत्स्यः ॥ ४९ ॥

४९. तस्येत्यादि । विप्रास्तस्य मांसमवखाद्य भक्षयित्वा आशिषा च दिवि यशोधरमूचुः । स्वर्गे जनन्या सह यशोधरभूपः चिरं तिष्ठत्विति आशीर्वादेन कलितानि मङ्गलवचनानि विप्रा पठन्तीति सः खण्डितमत्स्यः जातिस्मरो भूत्वा, इहाहं शफरोऽस्मि मम द्योः क्व इत्यमन्यत ॥

तं च मीनमतनुं वहति स्म
सैव वस्तकमजा निजगर्भे ।
यस्तृतीयजननेऽजनि तीव्रो
नीलनीरद[4]निभो भुजगेन्द्रः ॥ ५० ॥

५०. तमित्यादि । (तया जनन्या सह–साकं) सैवाजाःअतनुं मृतं तं मीनं च; निजगर्भे वस्तकं वहति स्म । यः तृतीयजनने तीव्रो नीलनीरदनिभः–प्रावृषिजाम्बुवाहसदृशो भुजगेन्द्रोऽजनि ॥

गर्भ[5]वासमपहाय स वस्त-
स्तारयौवनसमन्वित[6]कायः ।
अभ्यरंस्त निजयैव जनन्या
कातरस्मरशरग्लपिताङ्गः ॥ ५१ ॥

५१. गर्भेत्यादि । स वस्तः गर्भवासमपहाय तारयौवनसमन्वितकायः अजनि । तदुपरि कातरस्मरशरग्लपिताङ्गः–कातरः–त्वरितः, कातरश्चासौ स्मरश्च ।

१. रोहिताख्य° P. २. °माहुः P. ३. °हास्ति T. ४. °नीरज° P.
५. गर्म° T. ६. °समुन्नत° P.

तस्य शराः। तैः ग्लपिताङ्गः क्षतशरीरो भूत्वा, निजयैव जनन्या सह, अभ्यरंस्त-व्यरंसीत् ॥

तं तया रतिकृतं पुनरन्यो
बर्करस्त्वरितमेत्य जघान ।
तीव्र[1]शृङ्गशिखरक्षतकुक्षिं[2]
कोपसङ्क्रम[3]कषायितचक्षुः[4] ॥ ५२ ॥

५२. तमित्यादि। तया जनन्या सह-साकं, रतिकृतं तं बस्तं कोपसङ्क्रमकषायितचक्षुः-कोपस्य संक्रमेण कषायिते रक्ते चक्षुषी यस्य सः। 'कटौ कषायो रुधिरे' इति विश्वः। तीव्रशृङ्गशिखरक्षतकुक्षिः-तीव्रं च तत् शृङ्गं च, तस्य शिखरमग्रं तेन क्षतकुक्षिं-क्षतापिचण्डं पुनरन्यो बर्करो बस्तः त्वरितमेत्य जघान॥

स्वान्त्यधातुरसवाहि स तस्या
गर्भधाम पुनरप्यधिशिश्ये ।
तस्य कुक्षिविवरे परिवृद्धि-
र्भारिणी चिरम[5]भूदनजथ्या[6] ॥ ५३ ॥

५३. स्वेत्यादि। अन्यबर्करशृङ्गक्षतकुक्षिबाधामृतः स बस्तकः स्वान्त्यधातुरसवाहि-स्वस्य बस्तस्यान्त्यधातु रसः शुक्रं वाहि-तमुद्वहत्। तस्याः अजाया, गर्भधाम-गर्भगृहं, पुनरप्यधिशिश्ये। शेते स्म। 'शीङ्स्थासोऽधेराधारः' (शा. व्या. सू. I. iii. 123)। तस्य शुक्रस्य परिवृद्धिः अजायाः कुक्षिविवरे, अनजथ्या-अजाया अहिता अनजथ्या। 'थ्यो जावेः' इति हितार्थे थ्यप्रत्ययः। नञाक्षरविपर्ययः इति तत्पुरुषः। भारिणी भारवती चिरमभूत् ॥

भूपतिस्तु मृगयानधिगत्य[7]
दुर्मनाः स विपिनादथ[8] गच्छन् ।
एकवारमविचारमविध्यत्
तामजस्त्रियमुदस्त्रमुखेन ॥ ५४ ॥

५४. भूपतिरित्यादि। मृगयानधिगत्य-आखेटनमधिगत्य, 'समासे भाविन्य नञः क्त्वायप्' (cf. 'क्त्वोऽनञः प्यः'; शा. व्या. सू. II. ii. 171) इति सूत्रेण समासपदस्यापि यप् प्रत्ययः। 'आखेटनं मृगव्यं स्यात् आखेटो मृगया स्त्रियाम्' इत्यमरः। विपिनादथ गच्छन्, दुर्मनाः भूपतिस्तु उदस्त्रमुखेन

१. तीक्ष्ण° P, T. २. °कुक्षिः P, Ar. ३. °संभ्रम° M. ४. °नेत्रः P. ५. पुनर° ६. °दनजर्या T, दजजन्याः P. ७. °गत्या M, P. ८. °दव° M, P, Ar.; °दप° T, E.

आतपे प्रविततं तदवेक्ष्य
शोषणार्थमवदन्निति विप्राः ।
श्राद्धकर्मणि न योग्यमिदं यत्
काककुक्कुरगृहीतमपूतम् ॥ ५८ ॥

५८. आतप इत्यादि । शोषणार्थं आतपे प्रविततं तत्पिशितं अवेक्ष्य, विप्राः काककुक्कुरगृहीतमपूतं यदिदं मांसं श्राद्धकर्मणि न योग्यमित्यवदन् ॥

किंतु बस्तमुखचुम्बितमेतत्
सर्वतः सपदि शुध्यति मांसम् ।
एवमेव खलु धर्मविचारे
नारदादिमुनयः प्रवदन्ति ॥ ५९ ॥

५९. किमित्यादि । किंतु विशेषोऽस्ति । एतन्मांसं सपदि बस्तमुखचुम्बितं–अवयोनिजानितबर्करमुखचुम्बितं चेत् । सर्वतः शुद्ध्यति । तथाहि–एवमेव धर्मविचारे नारदादिमुनयः बस्तमुखचुम्बितमांसं पवित्रमिति प्रवदन्ति खलु ॥

तद्वचांसि परिभाव्य स राजा
तं जनंगमगृहादजपोतम्[1] ।
आनिनाय परिशुध्यति[2] तस्मिन्[3]
सूपकृत् सरसमांसमपाक्षीत् ॥ ६० ॥

६०. तदित्यादि । राजा तद्वचांसि–तेषां विप्राणां वचांसि परिभाव्य–अङ्गीकृत्य । जनंगमगृहात् अजपोतं आनिनाय । तेन स्पर्शिते तस्मिन् मांसे परिशुध्यति सति । तन्मांसं सूपकृत्–पाचकः, अपाक्षीत्–पाकं कृतवान् ॥

तद्यथेष्टमवखाद्य[4] सहान्नं
ब्राह्मणा वचनमित्थमवोचन् ।
स्वर्गतस्तु सुचिरं सह मात्रा
तृप्तिमृच्छतु[5] यशोधरभूपः ॥ ६१ ॥

६१. तदित्यादि । ब्राह्मणाः सहान्नं अन्नेन सह तन्मांसं । 'सहस्याँकालेऽव्ययीभावे' (शा. व्या. सू. II. ii. 111) इति सूत्रेण सहान्नमिति । यथेष्टम्–इष्टमनतिक्रम्य, अवखाद्य–भक्षयित्वा । इत्थं वचनमवोचन् । यशोधरभूपो मात्रा सह स्वर्गतः–स्वर्गे; 'सप्तम्यास्तस्' । सुचिरं तृप्तिं ऋच्छतु ॥

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१. °गृहाच्छग° P, Ar. २. परिशोध्य M, P, Ar. ३. तु तेन, M. P. Ar. ४. °लिप्य P. ५. °मृच्छति T, E.

विप्रवाचमवधार्य स बस्त-
श्चेतसीदमकृत स्मृतजातिः ।
सोऽहमस्मि हि यशोधरनामा
पुत्र एष मम भूपतिरास्ते ॥ ६२ ॥

६२. विप्रवाचमित्यादि । स बस्तः—बर्करः, विप्रवाचमवधार्य, द्विजवचनं धारयित्वा । स्मृतजातिः—जातिस्मरो भूत्वा । मनसि इदमकृत । यशोधरनामा सोऽहमस्मि । एष भूपतिर्मम पुत्रः सुखेनास्ते । शर्मणा तिष्ठति ।

एष मे परिजनः सकलोऽपि[1]
मन्निवासपुरमुज्जयिनीयम् ।
रत्नमन्दिरमिदं मम देवी
यत्र मामिह जघान[2] विषेण[3] ॥ ६३ ॥

६३. एष इत्यादि । एष सकलोऽपि मे परिजनः इयमुज्जयिनी मन्निवासपुरम् । इदं मम रत्नमन्दिरं; यत्र रत्नमन्दिरे इह—अस्मिन् प्रदेशे । देवी बन्धकी अमृतमती, विषेण—गरलमिलितलड्डुकनिकरेण, मां जघान मारितवती ॥

सा पुनः क्व वनिता न मयासौ
दृश्यते मनसि यत्नवतापि[4] ।
जारमन्दिरगता रमते नु[5]
मृत्युवासमगमन्नु[6] न[7] जाने ॥ ६४ ॥

६४. सेत्यादि । सा—सा वनिता अमृतमती क्व, पुनः मनसि यत्नवता मयापि न दृश्यते । जारमन्दिरगता गजशालायामष्टवङ्कवासं गता सती तेन हस्तिपंकेन साकं रमते वा, मृत्युवासमगमद्वा—यमालयमगच्छद्वा न जाने हि—नावगच्छामि॥

छागजन्मनि वसन्नहमद्य
घोरदुःखमिह सोऽनुभवामि ।
एष घोषयति मां तु दिविष्ठं[8]
ब्राह्मणैर्नरपतिः पितृभक्त्या ॥ ६५ ॥

६५. छागजन्मनि इत्यादि । सोहं पूर्वमत्रैव भूपालो भूत्वा रागरससागरलग्नो भवामि स्म । इदानीमिह छागजन्मनि—अजजनुषि वसन् अद्य घोरदुःखमनुभवामि । एष नरपतिर्यशोमतिः पितृभक्त्या मां द्विविष्ठं—'गोऽम्बाम्बसव्याप-

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१. हि M. २. विषण M. ३. जघान M. ४. यन्नवतापि P.
५. वा M. ६ °न्न M, P. Ar. ७. हि M, P, Ar. ८. दिविस्थं T; दिवःस्थं M.

'द्वित्रिभूम्यग्निमंजिपुंजिशेकुशंकुकंगुवर्हिंदिवि परमेष्ठः' (शा. व्या. सू. II. iii. 145) इति सूत्रेण एकं पदं, अलुक्समासः ।

इत्यनुस्मृतिसहस्रानिबद्धं
दुःखमुद्वहति वर्करवर्ये[1] ।
सापि[2] तस्य जनिकाधिकलिङ्ग-
मुद्बभूव विषमो हि लुलायः[3] ॥ ६६ ॥

६६. इतीत्यादि । वर्करवर्ये वस्तोत्तमे इत्यनुस्मृतिसहस्रानिबद्धं दुःख-मुद्वहति सति तस्यास्य सा जनिका—यशोमती बाणविदलितकुक्षिवेदनया मरणं प्राप्ता । माता अजा अधिकलिङ्गं कलिङ्गदेशे विषमो लुलायः—कासरः उद्बभूव—जातो हि ॥

वाहयन्नतिभरावहपृष्ठं[4]
तं वरिष्ठवपुषं वणिगीशः ।
उज्जयिन्युपवने निजसार्थं
वर्त्मखिन्नमथ वासयति स्म ॥ ६७ ॥

६७. वाहयन्नित्यादि । अतिभरावहपृष्ठं—अत्यन्तभरावपृष्ठं, अत्यन्तभार-वहनपटुतरशरीरचर्मं, वरिष्ठवपुषं—गुरुतरकलेवरं, तं लुलायं—महिषं वाहयन् पृष्ठे भाराक्रान्तारकूटपूरपूरितगोणीनिक्षेपणं कृत्वा पुरोगामिनं कुर्वन् वणिगीशः—वणिग-धिपतिः अथ—अनन्तरं, उज्जायिन्युपवने वर्त्मखिन्नं—मार्गपरिश्रान्तं, निजसार्थं—स्वकीयसङ्घं । 'सङ्घसार्थौ तु जन्तुभिः' इत्यमरः । वासयति स्म—शिबिरं कारयति स्म ॥

भूरिवारमवगाह्य तु शिप्रां
सैरिभः श्रमभराद्विचरन्[5] सः ।
वारिमुक्तमवधीत्तुरगेन्द्रं
राजहंसमवनीपतिवाह्यम् ॥ ६८ ॥

६८. भूरीत्यादि । स सैरिभः श्रमभरात् शिप्रां—शिप्राख्यां नदीमवगाह्य—उपगम्य, तत्र विचरन्—स्थितः, वारिमुक्तं—जलपानाय मन्दुरायाः आगतं अवनी-पतिवाह्यं—यशोमतेः आरोहणयोग्यं राजहंसं—राजहंसनामधेयं तुरगेन्द्रं—तुरगराजम्, अवधीत् 'अद्यतन्यां च' (का. व्या. सू. III. iv. 83) इति सूत्रेण हन्तेर्लुङि वधिरादेशः । जघानेति यावत् ॥

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१. °मुख्यः P. २. सोऽपि P. ३. जरत्रः P, Ar. ४. °भरान्नत° P. ५. विहरन् P; विहरन् M, Ar.

कोपतो नरपतिर्वणिजः स्वं
सारभूतमवलुप्य समस्तम् ।
तं लुलायमहरत्तरसा चे
चित्रकर्मविधिना विजिघांसुः ॥ ६९ ॥

६९. कोपत इत्यादि । नरपतिस्तु राजहंसनामधेयतुरगमरणसंश्रवणेन सञ्जातकोपतः, वणिजः—श्रेष्ठिनः सारभूतं समस्तं वस्तुसन्दोहं अवलुप्य—स्वीकृत्य, तदुपरि तं लुलायं, तरसा—बलात्कारेण द्रविणं । 'तरः सहोबलवीर्याणी'त्यमरः । चित्रकर्मविधिना—आश्चर्यकृत्यविधानेन, विजिघांसुः—विशेषेण हन्तुमिच्छुः सन्, अहरत्—आनयति स्म ॥

कीलितेषु चरणेषु चतुर्षु
क्षारवारिपरिशोषितकुक्षिम् ।
ऊर्ध्वजानुमदहन्नृपभृत्या-
स्तं कृपाविरहिणो महिषं तम् ॥ ७० ॥

७०. कीलितेषु इत्यादि । चतुर्षु चरणेषु कीलितेषु सत्सु, चत्वारि चरणानि कीलैर्युक्तानि कृत्वा, कृपाविरहिणः—अकृपालवः, ते नृपभृत्या क्षारवारिपरिशोषितकुक्षिं—लवणमिलितोष्णोदकेन संदाहितपिचण्डं ऊर्ध्वजानुं—ऊर्ध्वज्ञुं 'ऊर्ध्वज्ञुरूर्ध्वजानुः स्यादि'त्यमरः । तं महिषं अदहन् दहन्ति स्म ॥

पक्वभागमवकृत्य पुरस्तात्
दत्तमाशु परिखाद्य तदीयम् ।
इत्यवोचत यशोमतिमाता
नास्त्यनेन मम चेतसि तृप्तिः ॥ ७१ ॥

७१. पक्वभागमित्यादि । यशोमतिमाता अमृतमती । तदीयं कुलायसम्बन्धि । पुरस्तात् पक्वभागं आशु—झटिति दत्तं मांसं परिखाद्य भक्षयित्वा । अनेन मांसेन मम चेतसि तृप्तिः साहित्यं नास्तीत्यवोचत् ॥

किंतु मे रसवतीविधृतस्य
बस्तकस्य परिखण्डितमूरुम् ।
यच्छतेति मनुजाः पुनरेवं
चक्रुरेवमवदन्नपि[1] चेट्यः ॥ ७२ ॥

७२. किन्त्वित्यादि । किन्तु विशेषोऽस्ति । रसवतीविधृतस्य—रसवत्यां महानसे विधृतस्य—बस्तकस्य, बर्करस्य, परिखण्डितमूरुं विदलितसक्थिम् । 'सक्थि

१ °नृप° P.

क्लीवे पुमानूरुरि'त्यमरः, मनुजाः–भो भृत्याः, मे–मह्यम् । 'पदात्–वाक्यस्य वस्मसा' (का. व्या. सू. ?) इत्यधिकारसूत्रेण ते मे इति पदस्यापि चतुर्थी विभक्तिः (cf. का. रू. I. 368) । यच्छत–वितरत । 'दाणेर्यच्छ' इति 'दाण् दाने' इति धातोः लोटि मध्यमपुरुषवहुवचनम् । इत्युक्तवत्यै अमृतमत्यै एवं चक्रुः–दत्तवन्तः । एतत् दृष्ट्वा चेत्यः इत्यत्रदन् वदन्ति स्म ॥

पूतिगन्धि बहुभिर्व्रणरन्ध्रैः
क्लिन्नमङ्गमधुनामृतमत्याः ।
किंनिमित्तमथवेयमजस्रं
मांसमत्ति नितरां तदपथ्यम् ॥ ७३ ॥

७३. पूतिगन्धीत्यादि । अधुना वहुभिः व्रणरन्ध्रैः क्लिन्नं अमृतमत्याः अङ्गं पूतिगन्धि 'सूत्पूतिसुरभेर्गन्धादिद्गुणे' (शा. व्या. सू. II. i. 204) इति सूत्रेण इकारान्तः । अथ वा–तथापि, इयममृतमती तदपथ्यं–तस्याङ्गस्य अपथ्यं मांसं किंनिमित्तं नितरां अजस्रं–अनवरतं अत्ति ॥

कर्म दुष्टमनया कृतमुच्चैः
तद्विपाकिम[1]मिदं फलमल्पम् ।
वेद्यते पुनरिहैव हि साक्षात्
कर्म तीव्रपरिणामनिबद्धम् ॥ ७४ ॥

७४. कर्मेत्यादि । अनया अमृतमत्या दुष्टं कर्म उच्चैः कृतम् । इदं तद्विपाकिमं फलमल्पम् । पुनरिहैव तीव्रपरिणामनिबन्द्धं कर्म साक्षादस्माभिः वेद्यते–विज्ञायते ॥

अष्टवङ्क[2]मगमन्निशि जारं
मारतुल्यमवमुच्य निजेशम् ।
मृत्युलोक[3]मनयत् सह मात्रा
भूमिवल्लभमियं हि विषेण ॥ ७५ ॥

७५. अष्टवङ्कमित्यादि । इयममृतमती मारतुल्यं निजेशमवमुच्य मदनसदृशस्वकान्तं यशोधरं त्यक्त्वा, निशि–रात्रौ, अष्टवङ्कं–अगमत्, हस्तिपकं अगच्छत् । तदुपरि भूमिवल्लभं–यशोधरभूपालं मात्रा सह चन्द्रमत्या साकं, विषेण–गरलमिलितमोदकवृन्देन मृत्युलोकं–मरणं, अनयत् । द्विकर्मकम् ॥

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१. तद्विपाकज° P. २. अष्टभङ्ग° T, अष्टवङ्ग° A. ३. °वास° P, Ar.

इत्युपात्तवचने निकटस्थे
चेटिकासदसि खण्डितवस्तः ।
इत्यमन्यत निरीक्ष्य निजस्त्रीं
क्रोधतो घुरुघुरायितघोणः ॥ ७६ ॥

७६. इतीत्यादि । निकटस्थे—समीपस्थे, चेटिकासदसि—किंकरीसभायां, 'स्त्रीनपुंसकयोः सदः' इत्यमरः । इत्युपात्तवचने सति सः खण्डितवस्तः—खण्डितोरुस्स बर्करः निजस्त्रीममृतमतीं, निरीक्ष्य अवलोक्य, क्रोधतो घुरुघुरायितघोणः—कोपात् घुरुघुरेत्याचरितनिजनासिकः सः इत्यमन्यत ॥

तादृशं तु[2] कुलटे वपुरेतत्
किंनिमित्तमभवत् परिशीर्णम् ।
सत्यमेव स पतिस्तव कुष्ठी
तत्समागमकृतेयमवस्था ॥ ७७ ॥

७७. तादृशमित्यादि । भो कुलटे बन्धकि, तव तादृशं एतत् रम्यं वपुः, किंनिमित्तं—किंकारणं, परिशीर्णं—विशेषेण दारितं अभवत् । तव स पतिरष्टवङ्कः सत्यमेव कुष्ठी—श्वित्रतनुः, इयमवस्था तत्समागमकृता ॥

किं न ते मनसि शाम्यति कोपः
तन्वि मय्युपहतेऽपि विषेण ।
कासरास्त्रपरिखाद[3]मतृप्ता
यन्मदूरुमपि खादसि गृद्ध्या ॥ ७८ ॥

७८. किमित्यादि । तन्वि, भो कृशाङ्गि, मयि विषेण उपहते सति, ते—तव मनसि कोपः किं न शाम्यति । कासरास्त्रपरिखादं—लुलायपिशितं खादयित्वा । णमुल् । 'अस्रं तु पिशितं मांसं पललं क्रव्यमामिष'मिति व्याडिः । अतृप्ता—तृप्तिरहिता त्वं गृद्ध्या अभिलाषेण । 'गृद्धोऽभिलाषुकस्तृष्णगि'त्यमरः । मदूरुमपि—ममोरुमपि, सक्थ्यपि, खादसि—अत्सि । खाद भक्षण इति धातोर्लटि मध्यमपुरुषैकवचनम् ॥

इत्यनुस्मृतिकरः स च वस्तः
सोऽपि दग्धमहिषश्च दिनेषु ।
भक्षितौ विजहतुर्नृपमात्रा
जीवितव्यमथ किं विदधाताम् ॥ ७९ ॥

७९. इतीत्यादि । इत्यनुस्मृतिकरः स वस्तः—इति चिन्तितान्तःकरणपरः स बर्करः सोऽपि दग्धमहिषश्च, दिनेषु—प्रतिदिवसेषु नृपमात्रा—अमृतमत्या, भक्षितौ ।

१. इत्युदात्त° A. २. न P. ३. 'परिषाद° P, ° परिखाद्य° Ar.

जीवितव्यं–असुं, विजहतुः–परित्यक्तवन्तौ । अथ–कात्स्न्यें–कष्टं; 'मङ्गलानन्तरारम्भप्रश्नकात्स्न्र्येषु अथोऽथे' त्यमरः । किं विदधातां–किं कुरुताम् ॥

तौ विमुच्य तनुमार्तमनस्कौ
कर्मणा बलवता ह्युपनीतौ ।
तत्पुरे श्वपचवेश्मनि कृच्छ्रे
कुक्कुटौ सममुपाजनिपाताम् ॥ ८० ॥

८०. तावित्यादि । आर्तमनस्कौ–आर्तहृदयौ, बलवता कर्मणा, उपनीतौ–प्रापितौ तौ अजमहिषौ तनुं–शरीरं, विमुच्य तत्पुरे–तच्च, तत्पुरं च, तस्मिन् उज्जयिनीनगरे, कृच्छ्रे–कष्टे, श्वपचवेश्मनि–चण्डालगेहे, कुक्कुटौ समं–युगपत् । 'सकृत् समं च युगपत्' इति व्याडिः । उपाजनिपातां जातौ हि । 'दीपजनबुधपूरितइभ्यो वा' इति सूत्रेण 'जनिङ् प्रादुर्भावे' इति धातोर्लुङ् ॥

अथ तौ प्रसङ्गपरिलोकितावुभा–
वुपनीय दर्शयति चण्डकर्मणि ।
तनयाविव त्वमभिवर्धयादरा–
दिति तं जगाद नृपतिर्यशोमतिः ॥ ८१ ॥

८१. अथेत्यादि । प्रसङ्गपरिलोकितौ सेवकजनाह्वानसमयसमवलोकितौ तौ ताम्रचूडौ उपनीय चण्डकर्मणीति ग्रामरक्षके राजानं दर्शयति सति यशोमतिर्नरपतिः, तनयौ इव–स्वपुत्रौ इव, आदरात् त्वं अभिवर्धय इति चण्डकर्माणं जगाद । इदं मञ्जुभाषिणीति वृत्तम् ॥

तरलनयनौ तारश्यामैः पतत्रपरिच्छदै–
र्वयसि दधतौ चूडारत्नं जपाकुसुमच्छवि ।
कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ
सुखमवृधतां तौ तद्वासे सुपञ्जरवासिनौ[२] ॥ ८२ ॥

८२. तरलेत्यादि । तद्वासे तौ चण्डकर्मसदने, तारश्यामैः उज्ज्वलमेचकैः, पतत्रपरिच्छदैः–पतत्राणां तनूरुहाणां परिच्छदैः–परिकरैः उपलक्षितौ, तरलनयनौ चञ्चललोचनौ । वयसि–यौवने सति, जपाकुसुमच्छवि–रुद्रपुष्पनिभाभं चूडारत्नं–शिखामणिम् । 'शिखा चूडा शिखण्डस्तु' इत्यमरः । दधतौ–बिभ्रतौ । सुपञ्जरवासिनौ, कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ–कनकस्य निकषः–शाणः । 'शाणस्तु निकषः कषः' इत्यमरः । तस्य छाया-कान्तिः । 'छाया

१. *cd* are read as *dc* in M, P, A, & Ar. २. °वासितौ T, P.

सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः' इत्यमरः । तस्याः चौर्य-स्तेयं, तेन उल्लसन् चरणयोरङ्कुरो ययोस्तौ । तौ ताम्रचूडौ सुखं यथा भवति तथा अवृधतां-ऐधिषाताम् । इदं हरिणीवृत्तम् ॥

कुर्वन् कार्यबृहस्पति[2]प्रभृतिभिः[3] संदर्शितं मन्त्रिभिः[1]
संतृप्यन्नमृतेन क्लृप्तविधिना श्रीवैद्यविद्यार्णवैः ।
व्यातन्वन् जयसिंहतां रणमुखे दीर्घं दधौ धारिणीं
राजा सोऽपि यशोमतिः प्रविलसत्साम्राज्यलक्ष्मीपतिः ॥८३॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये तृतीयः सर्गः ।

८३. कुर्वन्नित्यादि । प्रविलसत् साम्राज्यलक्ष्मीपतिः-प्रविलसत् राजत्, साम्राज्यं-' शास्ति यश्चाज्ञया राज्ञः स सम्राडि'त्यमरः । सम्राजो भावः साम्राज्यं, प्रविलसच्च तत् साम्राज्यं च प्रविलसत् साम्राज्यं, तस्य लक्ष्मीः-संपत्, तस्याः पतिः सोऽपि राजा यशोमतिः, कार्यबृहस्पतिप्रभृतिभिः-कार्ये विचारयोग्यकर्मणि बृहस्पतिः सुराचार्यवत् मुख्यैः-श्रेष्ठैः मन्त्रिभिः अमात्यैः, सन्दर्शितं-विचारितं कृत्यं कुर्वन् । श्रीवैद्यविद्यार्णवैः-श्रीमती चासौ वैद्यविद्या च श्रीवैद्यविद्या, तस्याः अर्णवैः सागरैः चिकित्सकैः क्लृप्तविधिना-पाकविधानेन अमृतेन पीयूषनिभेन आहारेण । ' अमृतं दिवि खे मोक्षे यज्ञशेषेऽमराशने । आहारे सलिले ' इति व्याडिः । संतृप्यन्-तृप्तिं कुर्वन् । रणमुखे सङ्ग्रामशिरसि ' मुखमास्याग्रमूर्धसु ' इति विश्वः । जयसिंहतां जय-श्रेष्ठतां । ' सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः ' इत्यमरः । व्यातन्वन् कुर्वन् । दीर्घं-चिरं । धारिणीं-धरित्रीं । दधौ-बभार । भुवनं पालयति स्मेति यावत् । इदं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मणकृतायां तृतीयस्सर्गः ।

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१. This verse is omitted by P. B, E, and M support the text; but T reads *abcd* as *bcda*. २. काव्य° T. ३. °महस्पति° E, B, Ar.

चतुर्थः सर्गः

अथैकदासौ नृपतिर्मधूत्सवे
वने प्रवृत्ते कुसुमावलीसखे[1] ।
मुदा तदात्मानमिवावलोकितुं
जगाम विस्तारितहृद्यसौरभम् ॥ १ ॥§

श्रीवादिराजं यतिमानमामि यदीयवाग्वज्रनिपातनेन ।
समन्ततो वादिधराधरास्ते विचूर्णितास्तूर्णमुदारपक्षाः ॥

१. अथेत्यादि । तदा असौ नरपतिः, वने–कान्तारे उपवने वा । 'आरामविपिने वने' इति विश्वः । अधिकरणे कुसुमावलीसखे कुसुमानामावलिः पङ्क्तिः तस्याः सखा सुहृत्, तस्मिन् । मधूत्सवे प्रवृत्ते–प्रवर्तमाने सति 'राजन् सखी'ति सूत्रेण सखिशब्दस्यादन्तता । (cf. का. व्या. सू. II. vi. 41) विस्तारितहृद्यसौरभं सुरभेर्भावः सौरभं सुगन्धः, 'सुरभिर्घ्राणतर्पणः' इत्यमरः । विस्तारितं–विस्तृतं । विस्तारो विस्तरो व्यासः । सौरभं यत्र तत् । तद्वनं मुदावलोकितुं–अवलोकनाय । जगाम । आत्मानमिव–कायमिव । 'आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ष्म च' इत्यमरः । कायः कीदृशः ? विस्तारितहृद्यसौरभः । विस्तारितं हृद्यं सौरभं यस्य सः, तं । मधूत्सवोऽप्यात्मसमः । कथं ? सोऽयं राजा तु कुसुमावलीसखः कुसुमावलीनामधेयस्य कलत्रस्य सखा; सुहृत् वल्लभ इति यावत् । इदमपि वंशस्थं वृत्तम् ॥

उपेयुषस्तस्य वनं मधुश्रिया
कलक्वणत्कोकिलकण्ठनादया ।
अकथ्यत स्वागतमुर्वरापते-
र्ध्रुवं नवीनोद्गमशुभ्रहासया ॥ २ ॥

२. उपेयुष इत्यादि । वनमुपेयुषः तत्क्रीडावनं गच्छतः तस्य उर्वीपतेः यशोमतेः, कलक्वणत्कोकिलकण्ठनादया – कलं यथा भवति तथा । 'कलो मन्द्रस्तु गम्भीरे' इत्यमरः । क्वणन्तश्च ते कोकिलाश्च क्वणत्कोकिलाः, तेषां कण्ठनादो

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१. °सखी P. २. तमा° A. § The Ms. Ar. breaks off here.

यस्याः सा, तया नवीनोद्गमशुभ्रहासया नवीनानि इमानि उद्गमानि च नवीनोद्गमानि। वसन्तागमनहर्षे सञ्जातमल्लिकादिनूतनपुष्पाणि। 'पुष्पं तु सुमनस्स्तवः क्लान्तं प्रसवोद्गमम्' इति (Printed edn. reads—पुष्पं सुमनसः फुल्लं क्लान्तं, प्रसवोद्गमौ) धनञ्जयः। तान्येव शुभ्रः—धवलः हासः यस्याः सा, तया। मधुश्रिया—वसन्तलक्ष्म्या। स्वागतं—क्षेमवार्ताम्।

निकामतन्व्यः प्रसवैः सुगन्धयः
तरौ[1] दधानास्तरलप्रवालताम्।
इतस्ततो जग्मुरिलापतेः स्त्रियो
लतास्तु[2] न स्थावरतां वितत्यजुः ॥ ३ ॥

३. निकामेत्यादि। अत्यर्थं कृशाङ्ग्यः, प्रसवैः—कबरीभरनिक्षिप्तकुसुमैः। 'स्यादुत्पादे फले पुष्पे प्रसवो गर्भमोचने' इत्यमरः। सुगन्धयः—परिमलपरिकलिताः। तरलप्रवालताम् दधानाः कम्पमानविद्रुमाभरणतां दधानाः। इलापतेः यशोमतेः। स्त्रियः इतस्ततो जग्मुः—नूतन (पूत) पुष्पफलावलोकनसञ्जातकाङ्क्षया सर्वतः प्रसस्रुः। एताभिरुक्ता लतास्तु निकामतन्व्यः—नितरां मृदुस्वरूपाः प्रसवैस्सुगन्धयः, तरलप्रवालतां—चञ्चलकिसलयतां दधाना इतस्ततः सर्वतोऽपि, स्थावरतां—स्थास्नुतां, न तत्यजुः—न त्यक्तवत्यः॥

उपस्थिते पुष्पसमृद्धिविप्लवे[3]
भयादिवाकम्पि मरुद्वशैर्द्रुमैः।
अनल्पसंवासकृतः कृतस्वनाः
प्रपद्य ताननवरुदन्निवालयः[4] ॥ ४ ॥

४. उपस्थित्यादि। पुष्पसमृद्धिविप्लवे—पुष्पाणां समृद्धिः—सम्पत्, तस्याः विप्लवे—बाधायां उपस्थिते समुपगतायां मरुद्वशैः—मरुतः— वायोः; 'मरुतौ पवनामरौ' इत्यमरः। वशैरधीनैः, द्रुमैः—तरुभिः, भयादिव अकम्पि—'कपि चलने' इति धातौ भावे लुङ्। तावत् संपूर्णत्वेन। 'यावत्तावच्च साकल्ये' इत्यमरः। अनल्पसंवासकृतः—बहुलावासकारिणः, कृतस्वनाः, अलयः—भ्रमराः, तान्—तरून्, प्रपद्य—आलिङ्ग्य अरुदन्निव—रोदनं कृतवन्त इव॥

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१. तरौ P. २. °स्तरवः T. ३. लतास्तु° P. ४. °विप्लवे P. ५. तानन्व° T.

दुराक्रमांस्तुङ्गतया तु मानवैः
सुदूरमग्रारुरुहुर्लतास्तरून् ।
तदग्रभागे कुसुमश्रियः स्वयं
निवासरक्षामिव कर्तुमिच्छवः ॥ ५ ॥

५. **दुराक्रमानित्यादि** । लता – वीरुधः, तुङ्गतया – उन्नतत्वेन, मानवैः दुराक्रमान्–आरोढुमशक्यान्, तरून् अग्र आरुरुहुः–अग्र रोहणं कुर्वन्ति स्म । किमर्थम् ? तदग्रभागे–तेषां तरूणां शिरःप्रदेशे, कुसुमश्रियः–पुष्पसम्पदः, निवासरक्षां–आवासपालनं, कर्तुमिच्छव इव ॥

निगृह्य शाखासु नितम्बिनीजने
प्रसूनगुच्छानवलूय चिन्वति ।
मधुव्रतानां ध्वनिरुत्थितोऽभवत्
प्रवेदनाध्वान इव द्रुमैः कृतः ॥ ६ ॥

६. **निगृह्येत्यादि** । नितम्बिनीजने–युवतिजने, शाखासु, प्रसूनगुच्छान्–पुष्पस्तबकान्, 'स्याद्गुच्छकस्तु स्तबकः' इत्यमरः । निगृह्य–खादयित्वा(?), अवलूय–उच्छेद्य, चिन्वति–सम्पादयति सति, द्रुमैः कृतः प्रवेदनाध्वानः इव, मधुव्रतानां ध्वनिरुत्थितोऽभवत्–मधुकराणां निनदः सञ्जातः अभूत् । गुरुनितम्बभरा 'हरित' (कलित?)-वनिताक्रमणतो भग्नाः पुमांसः प्रकर्षेण वेदनया विश्वासतया ध्वनन्तीति भावः ॥

नतभ्रुवां केचिदनोकहा वने
प्रसूनशाखास्ववलम्बतां गताः ।
ततः प्रभृत्युद्भविनो विरेजिरे
वराङ्गनालिङ्गितकल्पपादपाः ॥ ७ ॥

७. **नतभ्रुवामित्यादि** । वने, नतभ्रुवां–युवतीनां, प्रसूनशाखासु, कुसुमस्तवकसङ्कलितशिखासु । अवलम्बतां-दोलाभावं गताः, केचिदनोकहाः—तरवः । विरेजिरे-रेजुः । ततःप्रभृति–तदादि । उद्भविनः—उदयिनः, वराङ्गनालिङ्गितकल्पपादपा इव-इवशब्दरहितोपमापि विद्यते । यदाह **सरस्वतीकण्ठाभरणः**—

रराज रामावदनं धरायां
परिस्फुरच्चारु हिरण्यगौरम् ।
नवोदितं पूर्णमृगाङ्कबिम्बं
क्षण (?) क्षपायां धरणीधरेन्द्रात् ॥

इति । तथा चोक्तम्–

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१. 'मध्या' P, M, T. २. 'द्गतो P, T, E. ३. वराङ्गनाङ्गा इव M, P T, E.

शुकतुण्डच्छवि सवितु-
श्चण्डरुचेः पुण्डरीकवनबन्धोः ।
मण्डलमधुना वन्दे
कुण्डलमाखण्डलाशायाः ॥

प्रवालशय्यामधिशिश्यिरे मुदा
लतागृहे काश्चन वारयोषितः ।
मधूत्सवासादितरागसम्पदा
समन्ततः पल्लविता इव क्षणे ॥ ८ ॥[1]

८. प्रवालशय्यामित्यादि । काश्चन वारयोषितः लतागृहे मधूत्सवासादितरागसम्पदा–मधोः वसन्तस्य उत्सवार्थो, तेन; आसादितः सङ्गृहीतः–रागः अनुरागः तस्य संपत्- समृद्धिः यस्याः सा; तया । क्षणे-व्यापारवैकल्ये । 'क्षणो व्यापारवैकल्ये कालभेदाल्पकालयोः । उत्सवे परतन्त्रत्वे मध्यावसरपर्वसु ॥' इति वैजयन्ती । प्रवालशय्यामधिशिश्यिरे-किसलयनिचयविरचिततले भूतले शेरते स्म ॥

पुरो दधानः कुसुमावलीं प्रियां
प्रसूनतल्पे तरुमूलकल्पिते ।
नृपः स रेमे परितोऽवधारयन्
वसन्तगीतं वनितामुखोद्गतम् ॥ ९ ॥

९. पुर इत्यादि । तरुमूलकल्पिते प्रसूनतल्पे, कुसुमावलीं-कुसुमावलीति नामधेयां वल्लभां, पुरो दधानः–अग्रतो निधाय अवतिष्ठमानः स नृपतिः, वनितामुखोद्गतं वसन्तगीतं, परितोऽवधारयन् रेमे ॥

विशोधयन् व्यालमृगान् सतस्करान्
स चण्डकर्मा परितो वनं तदा ।
अकम्पनं नाम महामुनीश्वरं
ददर्श रम्यं तरुमूलमाश्रितम् ॥ १० ॥

१०. विशोधयन्नित्यादि । तदा सतस्करान्–सचोरान्, व्यालमृगान्–दुष्टमृगान् । 'व्यालो दुष्टगजे सर्पे व्यालो व्याघ्रे प्रकथ्यते' इति विश्वः । वनं परितो विशोधयन्, स चण्डकर्मा – चण्डकर्मनामधेयो नगररक्षकः रम्यं तरुमूलमाश्रितम्-अकम्पनं नाम महामुनीश्वरं, ददर्श ॥

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१. B omits this verse.

उपस्थितं[1] साधुसमाधि[2]चेतसा
मुनिं विनीतः स विनम्य पादयोः ।
अपृच्छदेवं प्रतिपत्तुमिच्छया
करोति हि श्रेयसि भव्यतागुणः ॥ ११ ॥

११. उपस्थितमित्यादि । विनीतः स चण्डकर्मा— साधुसमाधिचेतसा साधुश्चासौ समाधिश्च साधुसमाधिः, सम्यक् परमात्मावलोकनम् । 'समाधिः समतावस्था परमात्मावलोकने' इति विश्वप्रकाशः । तस्मिन् लग्नं चेतः, तेनोपस्थितं तं मुनिमुपगम्य, तस्य पादयो विनम्य, प्रतिपत्तुमिच्छया—तत्समाधिं विज्ञातुं काङ्क्षया । एवमपृच्छत् । वक्ष्यमाणप्रकारेण पप्रच्छ । तथा हि—भव्यतागुणः श्रेयसि कल्याणार्थं, करोति—त्वरयति ॥

निमील्य नेत्रे स्थिरमासनं त्वया
निबध्नता किं भगवन् विचिन्तितम् ।
फलं च तच्चिन्तनया किमुच्यतां
न निष्फलं यच्चरितं भवादृशाम् ॥ १२ ॥

१२. निमील्येत्यादि । भो भगवन्, आसनं स्थिरं निबध्नता त्वया नेत्रे निमील्य—लोचने मुकुलयित्वा, किं विचिन्तितं ताच्चिन्तनया फलं किं भवादृशां यच्चरितं निष्फलं न, तदुच्यतां—तत्स्वरूपं निरूप्यताम् ॥

अवोचदेवं मुनिरप्युदारधी-
रवेत्य भव्यं हृदि चण्डपाशिकम् ।
अयं मयात्मा सुविविच्य भावितो
भवप्रबन्धार्णवमुत्तितीर्षुणा ॥ १३ ॥

१३. अवोचदित्यादि । उदारधीः मुनिः, चण्डपाशिकं—चण्डकर्माणं हृदि—स्वकीयचेतासि भव्यमवेत्य, भवप्रबन्धार्णवं—भवस्य-जन्मनः प्रबन्धप्रकर्ष-बन्धनं, स एवार्णवः, तमुत्तितीर्षुणा उत्तर्तुमिच्छुः उत्तितीर्षुः, तेन । मया अयमात्मा, सुविविच्य—पृथक्कृत्य, भावितः विचारितः, इत्यवोचत ॥

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१. तमुत्थितं P. २. साधु समाधि T.

निशम्य चैतद्वचनं महामुनेः
स चण्डकर्मा पुनरित्यवोचत ।
तयोर्न भेदः खलु देहदेहिनो-
र्मयोह्यते विस्तरतोऽद्य तद्यथा ॥ १४ ॥

१४. निशम्येत्यादि । महामुनेः तद्वचनं निशम्य चण्डकर्मा पुनरित्यवोचत । तयोर्देहदेहिनोः—कायात्मनोः, (न भेदः । एवं) खलु अद्य विस्तरतः मया ऊह्यते—विचार्यते, एतत्कृत इत्यर्थः । तद्यथा ॥

निगृह्य चोरं तु निहत्य चोच्चकैः
कदाचिदेकं[1] परमाणुमात्रकम् ।
मया हि[3] जीवः खलु नोपलक्षितः
पृथग्भवेच्चेत् किमु नोपलक्ष्यते ॥ १५ ॥

१५. निगृह्येत्यादि । कदाचिदेकं चोरं निगृह्य—स्वीकृत्य, अवबध्येति यावत् । परमाणुमात्रकं उच्चकैः, निहत्य—छेदयित्वा, हि मया जीवः नोपलक्षितः । चोरेऽहं जीवं न पश्यामि स्मेति यावत् । पृथक्भवेच्चेत् किमु नोपलक्ष्यते ॥

तथान्यथा[5] तस्कर एव केवलं
प्रमाय पूर्वं तुलयाथ मारितः ।
तया पुनः संमित एव तत्प्रमः
पृथक् स चेदल्पतयावतिष्ठते ॥ १६ ॥

१६. तथेत्यादि । तथा—तेन प्रकारेण, जीवो नोपलक्षितः, अन्यथा-अन्येन प्रकारेण, पूर्वं तस्करं, केवलयेव तुलया प्रमाय, अथ—अनन्तरं, मारितः स चोरः । पुनस्तुलया संमित एव तत्प्रमः—पूर्वप्रमाणेनावतिष्ठते स आत्मा तत्र शरीरे विद्यते चेत्तर्हि तत् शरीरमल्पतयाऽवतिष्ठते । अत एव शरीरे जीवो न विद्यते इति यावत् ।

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१. कदाचिदु° P, M. २. निहत्य चैकं P, M. ३. मयापि M. ४. °च्चेति ममोप° T. ५. अथान्यथा M, P.

प्रवेश्य चोरं हि महत्कुसूलकं
विलिप्य लाक्षां वहिरप्यरन्ध्रकम् ।
गते हि[1] काले ददृशे शरीरकं
न जीवमार्गस्तदलीकमुच्यते ॥ १७ ॥

१७. प्रवेश्येत्यादि । महत्कुसूलकं–धान्यनिक्षेपणार्थं विरचितं एडूकरन्ध्रं । कर्णाटभाषया "कणज"मिति वदन्ति जनाः । 'कुसूलनड......' (?) इत्यमरः । चोरं प्रवेश्य, वहिरप्यरन्ध्रकं यथा भवति तथा लाक्षया जतुना । 'लाक्षा राक्षा जतु क्लीबे' इत्यमरः । विलिप्य विलेपनं कृत्वा, काले गते सति, शरीरकं–कुत्सितशरीरं । 'कुत्सार्थे कः' इति सूत्रेण कप्रत्ययः । शुष्कं शरीरं, ददृशे । जीवनमार्गो न ददृशे । शरीरे जीवो विद्यते इति यद्वचनं तदलीकमुच्यते ॥

मुनिर्बभाषे शृणु चोत्तरत्रयं
तरौ कृशानुर्दलितेऽपि खण्डशः ।
न दृश्यते सोऽरणिमन्थनादृते
तथा शरीरे समुपेहि[2] निश्चयम् ॥ १८ ॥

१८. मुनिरित्यादि । मुनिरकम्पनाचार्यः उत्तरत्रयं शृणु इति बभाषे–बभाण । अरणिमन्थनात् अग्न्यर्थं नीरसतरुशकलमन्थनात् । ऋते–विना, 'पञ्चमी चर्ते' (शा. व्या. सू. I. iii 191) इति सूत्रनियमात् पञ्चमी । 'निर्मन्थ्यदारुणि त्वरणिर्द्वयोः' इत्यमरः । तरौ खण्डशो दलिते सत्यपि, कृशानुः–अग्निः न दृश्यते, तथा शरीरे आत्मा विद्यते इति निश्चयं–निर्णयं समुपेहि–जानीहि । 'ओमाङि पर' इति नियमेन समुपेहीति वक्तुमपप्रयोगः ।

प्रमाय भस्त्रां तुलया पुनश्च तां
प्रपूर्णवायुप्रमितां विलोकयन्[3] ।
प्रमाणभेदोऽत्र न दृश्यते यथा
तयोः पृथक्त्वेऽपि तथैव निश्चितम् ॥ १९ ॥

१९. प्रमायेत्यादि । तुलया भस्त्रां प्रमाय, पुनश्च प्रपूर्णवातप्रमितां तां विलोकयन्, अत्र प्रमाणभेदो न दृश्यते यथा, तयोः पृथक्त्वेऽपि तथैव निश्चितं जानीहि ।

१. च P. २. समवेहि P, M; समुपेहि T; समचेहि E. ३. विलोक्य P.

प्रविश्य रोहं पुरुषोऽप्यरन्ध्रकं
धमत्यलं शङ्खमुदात्तनादकम् ।
ध्वनिर्बहिर्गच्छति नास्ति तत्पथ-
स्तथात्र मन्यस्व विचारपूर्वकम् ॥ २० ॥

२०. प्रविश्येत्यादि । पुरुषोऽपि, अरन्ध्रकं रोहं—रन्ध्ररहितं धान्यराशि-निक्षेपणार्थं रचितभूमिखननं कर्णाटभाषया "रणव" इति वदन्ति लोकाः । तं प्रविश्य, शङ्खं—कम्बुं उदात्तनादकं यथा भवति तथा, अलं—अत्यर्थं, धमति सति, यथा ध्वनिः बहिर्गच्छति, तत्पथो नास्ति, तस्य पथः—तत्पथः, पथश्छिद्रोऽक्षागन्तः कथं वा उपयुज्यमान्येति (?) चिकाणलोपः । यदाह धनञ्जयः—

पथअतं नेतुमनेनभार्ग-
विंगाग्र हस्तेन विमुक्तमम्भः ।
विशीर्यमाणं...

इति । तस्य शङ्खस्य निनादनिर्गतिः न विद्यते, अन्यत्र कायेऽपि भास्वूकमात्मा विद्यते इति जानीहि ॥

स कीदृशश्चेदयमुच्यते महा-
ननाद्यनन्तः स्वपरावबोधनः[3] ।
स्वतोऽन्यतश्चैव पुनः प्रतिक्षणं
विवर्तते हेतुफलात्मना क्रमात् ॥ २१ ॥

२१. स इत्यादि । सोऽयमात्मा कीदृशश्चेत, तस्य स्वरूपमुच्यते; महान्—श्रेष्ठः, अनाद्यनन्तः—आद्यन्तरहितः, स्वपरावबोधनः—स्वमात्मानं, परं-स्वस्मात्परं अन्यं, तद्द्वयं अवबोधनो—ज्ञाता, स्वतः—स्वकायात, अन्यतश्च—परकायाच्च, प्रतिक्षणं—अनवरतं, हेतुफलात्मना पुण्यपापकारणफलरूपेण पुनः विवर्तते—परिभ्रमति ॥

स एव कर्ता खलु पुण्यपापयोः
स एव भोक्ता सुखदुःखयोस्तथा ।
उपायसिद्ध्या परिभावितः पुनः
स एव तत्कर्ममलैर्विमुच्यते ॥ २२ ॥

२२. स एवेत्यादि । स एव आत्मा, पुण्यपापयोः कर्ता, खलुशब्दो वाक्यालङ्कारः । 'जिज्ञासानुनये खलु' इत्यमरः । स एवात्मा तथा सुखदुःखयो-

१. तत्पद° M. २. वान्यत्र M, P. ३. °बोधकः M; °भासकः T; °भासनः E. ४. °फलै° P.

-भोक्ता खलु । उपायसिद्ध्या स एव परिभावितः—चिन्तितः स एवात्मा । तत्कर्म-मलैः—तत् प्रसिद्धं । 'पक्षात्मनोरानिर्देशे प्रकृतामर्शने च तत्' इति वैजयन्ती । कर्माण्येव मलानि—किट्टानि, तैः विमुच्यते । 'मलोऽस्त्री पापविट् किट्टानि' इत्यमरः ॥

प्रयोजनं तत्परिभावनाविधे-
हिताववोधादहितस्य वर्जनम् ।
हितं तु सम्यक्त्वमिदं तनू[1]भृतां
प्रतीहि तेषामहितं विपर्ययम् ॥ २३ ॥

२३. **प्रयोजनमित्यादि** । तत्परिभावनाविधेः—तदात्मध्यानविधानस्य हिताववोधादहितस्य वर्जनं प्रयोजनं प्रतीहि—जानीहि । तनूभृतां इदं सम्यक्त्वं हितं, तेषां तनूभृतां । हितशब्दयोगे चतुर्थी वा भवति । 'भद्रायुष्यक्षेमसुखार्थहितार्थ-हितैराशिषि' (शा. व्या. सू. I. iii. 140) इति सूत्राद्विकल्पः । विपर्ययम्-व्यत्ययात् । असम्यक्त्वमहितं जानीहि ॥

सरागसम्यक्त्वगुणव्रतैर[2]यं
सदैव बध्नाति हि पुण्यमात्मनि ।
वदन्ति सम्यक्त्वममन्दमेधसो
रुचिं तु जीवादिपदार्थगोचराम् ॥ २४ ॥

२४. **सरागेत्यादि** । अयमात्मा; सरागसम्यक्त्वगुणव्रतैः—अप्रत्याख्यानादि-कषाययुक्तसम्यक्त्वगुणव्रतैः आत्मनि पुण्यं बध्नाति अमन्दमेधसः—अमन्दा मेधा येषां ते, सम्यक्पटुमतयः, कोविदा इति यावत् । 'अल्पाच्च मेधायाः' (शा. व्या. सू. II. i. 198) इति सूत्रेण समासयुक्तमेधाशब्दस्य सादेशः । जीवादिपदार्थ-गोचरां—जीवाजीवास्रवबन्धसंवरनिर्जरामोक्षाः तत्त्वं, पुण्यपापे चेति नव पदार्थाः तेषां गोचरा—विषया यस्य तां रुचिं—श्रद्धां, सम्यक्त्वं वदन्ति ॥

अहिंसनं सत्यमचौर्यमुच्चकै-
रकामसेवा विषयेष्वमूर्च्छनम् ।
व्रतानि पञ्चेति फलं त्वनुक्रमात्
विभज्य तेषामिति वर्ण्यते बुधैः ॥ २५ ॥

२५. **अहिंसनमित्यादि** । अहिंसनं हिंसारहितत्वं, सत्यं [illegible]
अस्तेयं, 'चौरिकास्तैन्यचौर्ये च स्तेयम्' इति अमरः । उच्चकैः, [illegible]

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१. °यमांस्तत्र° (?) P. २. °गुणैर्व्रतै° T.

विषयेषु, अमूर्छनं-अनभिव्यापकत्वं, इति पञ्चव्रतानि। तेषां फलमनुक्रमाद्विभज्य-विभजनं कृत्वा बुधैः वर्ण्यते ॥

अहिंसनं वैरहरं परं[1] भवे-
त्तनोति सत्यं तदमोघवाक्यताम्।
अचौर्यमाकर्षति रत्नसंचयं
बलावहं ब्रह्मचरित्वमूर्जितम् ॥ २६ ॥

२६. अहिंसनमित्यादि। अहिंसनं, प्राणिहननपरिहरणपरं निकामं। 'परं दूरान्यमुख्येषु परोऽरिपरमात्मनोः' इति वैजयन्ती। वैरहरं भवेत्, तत् सत्यं अमोघवाक्यतां करोति। अचौर्य-स्तेयरहितत्वं रत्नसञ्चयमाकर्षति। ब्रह्मचरित्व-मूर्जितं-श्रेष्ठं बलावहं-बलकरणम् ॥

भवस्य पूर्वापरकोटिभाविनो
भवत्यमूर्छाव्रतिनः प्रवेदनम्।
त्यजन्ति सन्तो मधुमद्यमांसकं
व्रतेषु पुष्टिं[3] विधिवद्विधित्सवः ॥ २७ ॥

२७. भवस्येत्यादि। अमूर्छाव्रतिनः अतिकाङ्क्षारहितस्य पुंसः, पूर्वापर-कोटिभाविनः—पूर्वश्चापरश्च पूर्वापरौ, तयोः कोटिः—अश्रिः। 'स्त्रियः पाल्यश्रि-कोटयः' इत्यमरः। तत्र भवितुं शीलमस्यास्तीति भावी, तस्य भाविनः; भवस्य प्रवेदनं-ज्ञानं भवति। व्रतेषु पुष्टिं विधिवद् विधित्सवः—विधानयुक्तं यथा भवति तथा विधातुमिच्छवः। सन्तः—मधुमद्यमांसकं-मांसमेव मांसकम्। स्वार्थे कप् प्रत्ययः। मधु च मद्यं च मांसं च-मधुमद्यमांसकं, त्यजन्ति ॥

विविच्य सम्यक्त्वमुदीरितं मया[4]
न तत्परं[5] किञ्चिदिहात्मने हितम्।
व्रतैर्विहीनोऽपि जनस्तदुद्वहन्[6]
न जातु दुःखादिनिवासमृच्छति ॥ २८ ॥

२८. विविच्येत्यादि। मया सम्यक्त्वं, विविच्य-विचार्य उदितं, आत्मने हितं तत्परं; तस्माद्व्रतादन्यद् हितं किञ्चिन्न। व्रतैर्विहीनोऽपि जनः तदुद्वहन् तज्जीवादिपदार्थगोचरश्रद्धानमुद्वहन्, जातु-कदाचित्, दुःखादिनिवासं-नरकं, न ऋच्छति-न गच्छति ॥

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१. स्थिरं P. २. °चरित्र° P, M. ३. सिद्धिं P. ४. तु यत् P. ५. तत्समं M, P. ६. तदुद्वहन् जनो T.

इह व्रतानां तु विपर्ययैर्जनः
प्रविश्य कष्टं भवनाट्यमण्डपम् ।
विधूत्य नानाविधयोनिभूमिकां[1]
परिभ्रमन् क्लेशमुपैति केवलम् ॥ २९ ॥

२९. इहेत्यादि । व्रतानां विपर्ययैः—व्यत्ययैः उपलक्षितो जनः । कष्टं भवनाट्यमण्डपं—संसारनर्तनरङ्गस्थानं प्रविश्य, नानाविधयोनिभूमिकां—नानाप्रकारयोनिप्राणियोनिजनितबहुरूपम् । यथाह धनञ्जयाचार्यो " राघवपाण्डवीये "—

...निरूप्य तस्यां स कुलायभूमिं

योगीव कश्चित्समयं निनाय । [द्विसंधानकाव्य V. २ (N. S. Edn 1895)] इति । विधूत्य परिभ्रमन्—परिभ्रमणं कुर्वन्, केवलं क्लेशमुपैति ॥

यशोधरस्तज्जननी च यावुभौ
निहत्य तौ कृत्रिमताम्रचूडकम् ।
भवेषु विभ्रम्य नितान्तदुःखिता-
विमौ तवान्ते वसतोऽद्य कुक्कुटौ ॥ ३० ॥

३०. यशोधर इत्यादि । यशोधरः तज्जननी च यौ उभौ कृत्रिमताम्रचूडकं निहत्य, भवेषु—जन्मसु, विभ्रम्य—विशेषेण भ्रमणं कृत्वा, नितान्तदुःखितौ, अद्य—अधुना, कुक्कुटौ भूत्वा, तावुभौ, तवान्ते—भवतः समीपे, वसतः—तिष्ठतः ॥

करोति दुःखं यदि दूरदुःसहं
वधस्तु सङ्कल्पनया[2] विचेष्टितः ।
किमङ्ग साक्षात् किमुतानृतादिभिः
समन्वितोऽसौ यदि सामवायिकैः ॥ ३१ ॥

३१. करोतीत्यादि । सङ्कल्पनया विचेष्टितो वधस्तु यदि दूरदुःसहं—दुःखेन सोढुं शक्यं, दुःसहं । दूरास्थितैरपि दुःसहं, दुःखं करोति । साक्षात् यदि सामवायिकैः—सहायसहितैः; ' समवायश्चयो गणः ' इत्यमरः । अनृतादिभिः—अनृतमसत्यं आदौ येषां तानि अनृतादीनि, तानि कानि ? स्तेयपरदारग्रहविषयमूर्छनानि । समन्वितोऽसौ वधः । अङ्ग—भो चण्डकर्मन् । किं दुःखं करोति तत् किमुत—तत्किमुच्यते ॥

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१. °भूमिकाः M. २. °नयापि M, P.

विमुञ्च तद्वत्स विहिंसनादिकं
ममेदमाजीवनमित्यलं धिया ।
वदन्ति सन्तो हि यदात्मसंविदः
हिताहितादानविवर्जनं फलम् ॥ ३२ ॥

३२. विमुञ्चेत्यादि । यत् यस्मात् कारणात्, सन्तः आत्मसंविदः–आत्मज्ञानिनः, आत्मविचारपरस्य पुंसः हिताहितादानविवर्जनं–हितस्वीकाराहित-परिहरणं फलं वदन्ति । तत्–तस्मात् कारणात् वत्स–भो पुत्र, विहिंसनादिकं विमुञ्च । ममेदमाजीवनमिति धियाऽलम् ॥

इदं वचस्तस्य निशम्य सन्मुनेः
स चाददे दृष्टिमणुव्रतोत्तराम् ।
अनुस्मृतातीतभवौ च कुक्कुटौ
ततो मुदा चुक्रुशतुश्च तावुभौ ॥ ३३ ॥

३३. इदमित्यादि । तस्य सन्मुनेरिदं वचः निशम्य स चण्डकर्मा च अणुव्रतोत्तरां दृष्टिं सम्यग्दर्शनं जिनमताभिरोचनं, यदाह वीरणन्दी मुनिः चन्द्रप्रभमहाकाव्ये–

ज्ञानमर्थपरिबोधलक्षणं
दर्शनं जिनमताभिरोचनम् ।
पापकर्मविरतिः स्वभावतः
कीर्तितं चरितमात्मवेदिभिः ॥ [चन्द्रप्रभकाव्य, VII. 50.
(N. S. Press, 2nd Edn.) with slight variants]

इति । आददे-स्वीकृतवान् । ततोऽनन्तरं अनुस्मृत्या तावुभौ कुक्कुटौ च, मुदा–हर्षेण, चुक्रुशतुः–आक्रोशनं कृतवन्तौ ॥

नृपस्तदानीं धनुषि स्वकौशलं
मृगीदृशे दर्शयितुं कृतोद्यमः ।
विविच्य विव्याध निनादवेधिना
शरेण तौ पञ्जरवासिनौ खगौ ॥ ३४ ॥

३४. नृप इत्यादि । तदानीं मृगीदृशे कुसुमावलीनामधेयकलितायै । धनुषि स्वकौशलं दर्शयितुं कृतोद्यमो नृपो यशोमतिः, पञ्जरवासिनौ तौ खगौ–ताम्रचूडौ, निनादवेधिना–शब्दवेधिना शरेण, विविच्य–पृथक्कृत्य, विव्याध– मारितवान् ॥

विमुक्तवन्तौ व्रतरत्नबन्धुरं
मनः समाधाय तनुं पतत्रिणौ ।
अधत्त गर्भं कुसुमावली तदा
मणी व गूढद्युतिबन्धनौ खनिः ॥ ३५ ॥

३५. **विमुक्तेत्यादि** । व्रतरत्नबन्धुरं मनः समाधाय व्रतमेव रत्नं व्रतरत्नं, तेन; बन्धुरं–मनोहरं, मनः–चेतः, समाधाय–समाधानमुपशमं कृत्वा, तनुं–शरीरं, विमुक्तवन्तौ तौ पतत्रिणौ । तदा कुसुमावली गर्भं अधत्त । कथमिव ? खनिः–रत्नजननभूमिः । 'खनिः स्त्रियामाकरः स्यादि'त्यमरः । गूढद्युतिबन्धनौ–गुप्तकान्तिनिबन्धनौ, मणीव, 'मणीवादीनां वा' (का. रू. I. ६३) इति सूत्रेण च विकल्पतया सन्धिः । यदाह हर्षकविः नैषधे—

स्फुटोत्पलाभ्यामलिदम्पतीव तद्-
विलोचनाभ्यां कुचकुड्मलाशया ।
निपत्य बिन्दू हृदि कज्जलाविलौ
मणीव नीता तरले विलेसतुः ॥ (IX. 85, N. S. Edn.)

असूत सा तौ तनयौ तयोः पुमान्
यशोधरश्चन्द्रमती तु कन्यका ।
अवर्धिषातां विधुतत्प्रभानिभौ
जनस्य नित्यं नयनामृतायितौ ॥ ३६ ॥

३६. **असूतेत्यादि** । सा कुसुमावली यौ तनयौ असूत सुषुवे, तयोर्मध्ये यशोधरः पुमान् । चन्द्रमती कन्यका । विधुतत्प्रभानिभौ–विधुश्चन्द्रः, तस्य चन्द्रमसः प्रभा चन्द्रिका; विधुर्नारायणः तस्य प्रभा लक्ष्मी । 'पद्मा श्रीः कमला प्रभा' इति वैजयन्ती । 'विधुर्विष्णौ चन्द्रमसि' इत्यमरः । तयोः चन्द्रिकयोः नारायणलक्ष्म्योः, तयोः निभौ, जनस्य नित्यं नयनामृतायितौ–नयनयोरमृतवदाचरितौ सन्तौ, अवर्धिषातां–प्रवर्धमानौ बभूवतुः ॥

विभक्तबाल्ये वयसि प्रकुर्वतो–
रुदात्तविद्यासु परिश्रमं तयोः ।
नृपो वनान्ते नियमस्थितं मुनिं
निरूपयन्नेव ययौ मृगाटवीम् ॥ ३७ ॥

३७. **विभक्तेत्यादि** । बाल्ये विभक्तं–विभजितं विभजनेन रहितं, त्यक्तं; बाल्यं–शिशुत्वं, यत्र–यस्मिन् वयसि । तयोः यशोधरचन्द्रमत्योः, उदात्त-

१. विधुवत् P. २. °तायतौ P. ३. विमुक्त° M, T. ४. °बोधे P.

विद्यासु–अधिकराजविद्यासु; विद्याः काः ? आन्वीक्षिकी त्रयी वार्ता दण्डनीतिरिति चतस्रो राजविद्याः, तासु। परिश्रमं कुर्वतोस्सतोः। 'षष्ठी चानादर' (शा. व्या. सू. I. iii. 183) इति सूत्रेण सत्यर्थे षष्ठी भवति। यदाह वीरणन्दी मुनिः "चन्द्रप्रभमहाकाव्ये"—

गृहागतं तं मदमूढमानसो
जनस्य हाहेति रवेण पश्यतः।
तथा समास्फालयति स्म भूतले
यथा स सर्वावयवैर्व्ययुज्यत॥

इति। नृपोऽपि यशोमतिः, वनान्ते–वनमध्ये, 'अन्तो नाशावसाने च मध्ये पूर्वनिरन्तरे' इति विश्वप्रकाशः। नियमस्थितं मुनिं निरूपयन्नेव–विलोकयन्नेव मृगाटवीं ययौ॥

ततो मृगाणामनवाप्य हिंसनं
निवर्तमानो वदनेन शुष्यता।
मृगव्यविघ्नोऽयमिति क्रुधा मुना-
वमोचयत्पंचशतीं[1] स शौवनीम्॥ ३८॥

३८. तत इत्यादि। ततस्तत्र वने। मृगाणां हिंसनं अनवाप्य शुष्यता वदनेन निवर्तमानस्य यशोमतेः, अयं मुनिः दुरात्मा नावलोकनीयः नः, यतो मृगव्यस्य विघ्नो बभूव–आखेटनस्य प्रत्यूहः; 'विघ्नोऽन्तरायः प्रत्यूहः', 'आखेटनं मृगव्यं स्याद्' (?)–उभयत्राप्यमरः। इति कृत्वा, मुनौ पञ्चशतीं शौवनीं–शुनां समूहः शौवनी, तथोक्तां। 'स्थूलदूरयुवह्रस्वक्षिप्रक्षुद्रस्य ल्वादेर्लुक्च' (शा. व्या. सू. II. iii, 56) इति सूत्रेण श्वन् शब्दस्य वकारस्यौकारादेशः; तस्मादणि। मुनौ सुदत्ताचार्ये, अमोचयत् मोचयति स्म॥

तपःप्रभावात्तमनिघ्नतीं पुन-
र्विलोक्य तां तत्र विवृद्धमत्सरम्।
स्वहस्तहिंसां कलयन्तमागतो
वणिक्कु कल्याणसुहृत्प्रसङ्गतः॥ ३९॥

३९. तप इत्यादि। तपःप्रभावात्तं मुनिमनिघ्नन्तीं–आबाधाकारिणीं तां सारमेयसंहतिं, विलोक्य तत्र मुनौ, विवृद्धमत्सरं–प्रवर्धमानमन्युं; 'अत्याभि-

1. °वचोदयत् T.

वृद्धयसहनेऽमर्षे मन्त्रे तु मत्सरः’ इति विश्वप्रकाशः । स्वहस्तहिंसां—स्वस्य हस्तः करः; ‘हस्तौ तु पाणिनक्षत्रे’ इत्यमरः । तेन हिंसां कलयन्तं—मन्यमानं; यशोमतिं प्रसङ्गतः—ग्रामान्तरव्यवहारतः, कान्तारं संगच्छन् कल्याणसुहृत्—कल्याणनामधेयमित्रं वणिक् श्रेष्ठी श्रेष्ठः, आगतः—स्वयमेवाययौ ॥

उपद्रवं तस्य मुनेर्विलोकय-
न्नवोचदेवं स तदा यशोमतिम् ।
महामुनौ देव नमस्क्रियोचिते
किमीदृशं कर्तुमिह त्वमर्हसि ॥ ४० ॥

४०. उपद्रवमित्यादि । तदा तस्य मुनेरुपद्रवं—बाधां विलोकयन् स वणिगेव यशोमतिं राजानमवोचत् । देव—भो राजन्, त्वमिह नमस्क्रियोचिते—नमस्कारार्हे, महामुनौ—सुदत्ताचार्ये, ईदृशमकर्तव्यं कर्तुमर्हसि किम् ॥

दुरीहितं किञ्च यदत्र तत्परं
तदेव[1] मुष्णाति भवे भवे शिवम् ।
मनस्तु नित्यं तपसि[2] स्थिरं वह-
न्नजय्यशक्तिः शतयज्वनोऽप्ययम् ॥ ४१ ॥

४१. दुरीहितमित्यादि । किञ्च विशेषोऽस्ति । अत्र—मुनौ तव यद् दुरितमस्ति, तदेव भवे भवे—जन्मनि जन्मनि, परं—अधिकं शिवं—कल्याणं । ‘श्वःश्रेयसं शिवं भद्रं कल्याणं मङ्गलं शुभं’ इत्यमरः । मुष्णाति—अपहरति । तपसि नित्यं स्थिरं यथा भवति तथा मनो वहन्नयं मुनिः शतयज्वनोऽपि शतमखस्यापि, अजय्यशक्तिः—जेतुं शक्या जय्या; न जय्या अजय्या; अजय्या शक्तिर्यस्य सः असावजय्यशक्तिः ॥

अहर्पणोऽप्येष[3] करोत्यनुग्रहं
विनिग्रहायैष भवत्यकोपनः ।
अनारतं[4] ज्ञानसमाहितात्मना-
मलोकसामान्यमिदं हि[5] चेष्टितम् ॥ ४२ ॥

४२. अहर्पण इत्यादि । एष मुनिः अहर्पणोऽपि—रागरहितोऽपि अनुग्रहं—दयां, सकलप्राणिषु करोति । एषः अकोपनः सन् विनिग्रहाय—विषयनियमनाय भवति । तथाहि, अनारतं—अनवरतं ज्ञानसमाहितात्मनां—ज्ञानेन समाहितो गोप्यात्मा यत्नो

१. तदेव, M, P. २. तदपि T. ३. अमर्पणो T, E. ४. अनातुर॰ P. ५. वि॰ P.

येषां ते तेषां मुनीनां इदं चेष्टितमलोकसामान्यं—न लोकः, अलोकः, जनः, 'लोकस्तु भुवने जने' इत्यमरः। समानस्य भावः सामान्यम्। जनवर्तनातिक्रान्तामिति यावत् ॥

ततोऽस्य भक्त्या प्रणिपत्य पादयो-
र्गृहाण वाचं कृतदोषशोधनीम्[1]।
प्ररोचते तुभ्यमिदं हि मद्वचो
न चेदधस्तादवपातुमिच्छसि ॥ ४३ ॥

४३. तत इत्यादि। ततस्तस्मात्कारणात्। भो राजन्, त्वमस्य मुनेः पादयोर्भक्त्या प्रणम्य, कृतदोषशोधनीं—विरचितपापपरिहारिणीं अस्य सुदत्ताचार्यस्य वाचं भारतीं, गृहाण—स्वीकुरु। इदं मद्वचः तुभ्यं न रोचते चेत्, 'यस्मै देवे'ति सूत्रेण चतुर्थी। त्वमधस्तादधोलोकं नरकमवपातुं—गन्तुमिच्छसि ॥

नृपस्तु तं प्रत्यवदत्कथं त्विमं
नमेयमस्नानतनुं मलीमसम्।
कुलेन[2] कोऽसाविति निर्णयादृते
वने मृगव्यस्य च विघ्न[3]कारिणम् ॥ ४४ ॥

४४. नृप इत्यादि। नृपः तं वणिजं प्रति अवदत्। अस्नानतनुं—स्नानरहितशरीरं, मलीमसं—स्नानरहितत्वादङ्गे मलधारिणं कथं नमेयं—नमनस्य योग्यो नमेयः, कथं केन प्रकारेण नमेयः, तं। कुलेन—वंशेन असौ कः इति निर्णयात्—निश्चयात् ऋते। 'समौ निर्णयनिश्चयौ' इत्यमरः। वने मृगव्यस्य—आखेटनस्य विघ्नकारणं—प्रत्यूहहेतुं इमं पापिनं किमर्थं वर्णयसि केन प्रकारेणापि नमनायोग्यमिति यावत् ॥

वणिक्त्ववादीदयमेव सर्वदा
शुचिः सदाचारनिरुद्धकिल्बिषः।
जलेन शुद्धिस्त्वपवित्रचेतसां
पुरीषमुष्टेर्बहिरम्बुमार्जनम् ॥ ४५ ॥

४५. वणिगित्यादि। वणिक् कल्याणमित्रं राजानमित्यवादीत्। सदाचारनिरुद्धकिल्बिषः—सदाचारेण—प्रशस्तचारित्रेण निरुद्धं किल्बिषं पापं येन स तथोक्तः। 'अस्त्री पङ्कं पुमान् पाप्मा पापकिल्बिषकल्मषम्' इत्यमरः। अयं सुदत्ता-

१. °शोधिनीम् M, P. २. कुले च P. ३. विघात° P.

चार्यः सर्वदा शुचिः; तथाहि–अपवित्रचेतसां–पवित्रेतराचित्तानां; 'पवित्रः प्रयतः पूतः' इत्यमरः। जलेन शुद्धिः तु नीरस्नानामिति। पुरीषमुष्टेः–वर्चोनिचितमुष्टेः; 'पुरीषं गूथवर्चस्कम्'इत्यमरः। बहिरम्बुमार्जनं–बहिरुदकप्रक्षालनमिव। यदाह महाभारते **व्यासः**—

आत्मा नदी संयमतोयपूर्णा
सत्यावहा शीलतटा दयोर्मिः।
तत्राभिषेकं कुरु पाण्डुपुत्र
न वारिणा शुध्यति चान्तरात्मा॥

इति। तथा चाह **कविराक्षसः**—

द्विजेन्द्रो वा कलाढ्यो वा कामकारी भवन् सदा।
नित्यं निमज्जन्नप्यब्धौ नान्तःशुद्धो भवत्यलम्॥

इति॥

कुलेन गङ्गोऽयमनङ्गनिर्जयी
चिरं कलिङ्गेष्वधिरूढविक्रमः।
सुदत्तनामा पुनरद्य तप्यते
तपः कुतोऽप्युन्धृत[1]भोगलालसः॥ ४६॥

४६. **कुलेनेत्यादि**। अनङ्गनिर्जयी अयं मुनिः, कुलेन–अन्वयेन, गङ्गः—गङ्गवंशः, इक्ष्वाकुवंशवत् प्रसिद्धियुक्तः। चिरं भृशं कलिङ्गेषु कलिङ्गनामधेयदेशराजत्वे तत्राधिरूढविक्रमः। कुतोऽपि अकस्मात् जातवैराग्यात् उन्धृतभोगलालसः–परिहृतस्रक्चन्दनवनितादिकाङ्क्षः, 'कामोऽभिलापस्तर्षश्च सोऽत्यर्थं लालसा द्वयो'रित्यमरः। सुदत्तनामासौ पुनरद्य तपस्तप्यते। तपस्तपसीति धातुः। तपेः कर्तरि कर्मवत् कार्यं भवति। कर्मत्वाद्यगादि। तप्यते तपांसि धीरः करोतीत्यर्थः॥

मृगव्यलीलाविनिघात[2]कारणं[3]
यदात्थ[4] देव त्वममुं[5] तथैव तत्।
अमुष्य धर्मप्रकृतेः प्रभावतो
वने न पापर्द्धिरिह प्रवर्तते॥ ४७॥

४७. **मृगव्येत्यादि**। देव, भो राजन्, अमुं मुनिं मृगव्यलीलाविनिघातकारणं, यदात्थ–यद् ब्रवि, तत् तथैव। धर्मप्रकृतेः धर्मप्रधानस्य, 'प्रधानं प्रकृतिः

१. °प्युज्झित° M, P. २. °विनिपात° P. ३. कारिणं M, P. ४. यदाह P. ५. त्वमिमं M, P.

स्त्रियां' इत्यमरः। अमुष्य मुनेः प्रभावतः सामर्थ्यादिह वने पापर्द्धिः—मृगव्यं; 'आखेटनं मृगव्यं स्यात् पापर्द्धिर्मृगया स्त्रियां' इति विश्वः। न प्रवर्तते—न भवति॥

सुहृद्वचस्तत्परिभाव्य भूपति-
स्तमादरेण प्रणनाम पादयोः।
अमन्यतैवं शिरसैनमर्चयन्
करोमि सद्यः परिशुद्धिमागसः॥ ४८॥

४८. सुहृदित्यादि। भूपतिः सुहृद्वचः परिभाव्य, आदरेण तमनुं पादयोः प्रणनाम। सद्यः, शिरसा—स्वकीयकरवालविदारितस्वमस्तकेन, एनं मुनिमर्चयन्, आगसः—निजापराधस्य परिशुद्धिं करोमि इति मनस्यमन्यत॥

मुनिश्च राज्ञः स्वशिरश्चिकर्तिषो-
र्निवार्य हस्तेन हृदिस्थमब्रवीत्।
सविस्मयस्तं समपृच्छदादरा-
त्पितामहादेर्गतिमुर्वरापतिः॥ ४९॥

४९. मुनिरित्यादि। मुनिश्च, स्वशिरश्चिकर्तिषोः—स्वकीयमस्तकविदलन-करणकामस्य राज्ञः हृदिस्थं—अलुक्समासः 'हलन्तात्सप्तम्याः' इति। हृदयास्थितं उद्योगं कृत्यं हस्तेन निवार्य अब्रवीत्। सविस्मयः उर्वरापतिः आदरात् पितामहादेर्गतिं अपृच्छत्—पप्रच्छ॥

ततोऽवधिज्ञाननिरूपितं मुनि-
र्यथावदाख्यन्नृपतेर्मनीषितम्।
पितामहस्ते तपसा स पञ्चमा-
त्परं नृपः स्वर्गमगच्छदूर्जितम्॥ ५०॥

५०. तत इत्यादि। ततोऽनन्तरं मुनिः सुदत्ताचार्यः अवधिज्ञाननिरूपितं अवधिज्ञानेन उदीरितं नृपतेर्मनीषितं यथावदाख्यत्—अब्रवीत्। तत्कथन्। भो राजन्, ते तव पितामहः—पितृपिता, 'पितामहः पितृपिता' इत्यमरः। यशोघः तपसा तपोबलेन पञ्चमात् ब्रह्मकल्पात् परमन्यं ब्रह्मोत्तरमिति ऊर्जितं—श्रेष्ठं स्वर्ग-मगच्छत्। ब्रह्मोत्तरमिति षष्ठं नाकमुपगतवान्।

स तत्र दिव्याभरणैर्विभूषितो
नवोदिता[1]दित्यनिभश्च तेजसा ।
सुखानि देवीनिवहेन निर्विश-
न्ननूनकामो रमते दिवानिशम् ॥ ५१ ॥

५१. स इत्यादि । तत्र षष्टस्वर्गे दिव्याभरणैर्विभूषितः, तेजसा च नवोदितादित्यनिभः देवीनिवहेन साकं सुखान्निर्विशन् अनुभवन्, अनूनकामः सन् दिवानिशं—अनवरतं रमते ।

विषेण हत्वा निजमेव वल्लभं
तवापि माता व्यजनिष्ट कुष्ठिनी ।
मृतापि[2] सा दुर्गति[3]मभ्युपेयुषी
सुदुःखिता सीदति वत्स पञ्चमीम् ॥ ५२ ॥

५२. विषेणेत्यादि । राजन्, तव मातापि निजवल्लभमेव यशोधरं, विषेण—गरलेन हत्वा अष्टवङ्कसंयोगात् कुष्ठिनी अजनिष्ट—अजनि । दीपजनबुधेत्यादि-सूत्रेण लुङ् । तदुपरि मृता सा अमृतमती, भो वत्स, पञ्चमीं धूमप्रभां दुर्गतिमभ्युपेयुषी सती सुदुःखिता भूत्वा सीदति, क्लिश्नाति ।

यशोधरस्ते जनकः पतत्रिणं
निहत्य तद्दोषवशेन कृत्रिमम् ।
बभूव केकी शललोऽथ मीनक-
श्छागो द्विवारं क्रमतश्च कुक्कुटः ॥ ५३ ॥

५३. यशोधर इत्यादि । भो राजन्, ते तव जनको यशोधरः कृत्रिमं पतत्रिणं निहत्य, शालिपिष्टमयं कुक्कुटं निहिंस्य, तद्दोषवशेन प्रथमं केकी—मयूरो बभूव । अथ—अनन्तरं, शललो—शल्यको बभूव । तदुपरि मीनकः लोहिताक्षनामधेय वारिणि बभूव । द्विवारं—द्विप्रकारेण, छागः—बस्तकः बभूव; क्रमतश्च कुक्कुटो बभूव

यशोधसूनोर्जननी क्रमादभू-
दनल्पदुःखा तत एव दोषतः ।
ससारमेयो भुजगश्च नक्रक-
श्छागाङ्गना सा महिषोऽथ कुक्कुटी[4] ॥ ५४ ॥

५४. यशोघ इत्यादि । यशोघसूनोः यशोधरस्य जननी चन्द्रमती तत एव दोषतः तस्मात् कृतकुक्कुटहननसंभूतभूरिदोषात् । अनल्पदुःखा सती ससारमेयो

१. नवोदया° P. २. मृता च P, M. ३. साधोगति° P, M. ४. कुक्कुटः T, M.

यः सारमेयेण रात्रिजागरेण सहितो भुजगोऽभूत्। प्रथमं कुक्कुरो बभूव। तदुपरि कृष्णसर्पोजनि। तदूर्ध्वं नक्रकः शिशुमारोऽभूत्। तदुपरि छागाङ्गना, बर्करयोषिद् भूत्। क्रमशो महिषो लुलायोऽजानि। अथ—अनन्तरं कुक्कुटी चाभूत्।

ततो वनान्ते भवता निपातितौ
धनुर्भृता भूमिप शब्दवेधिना।
विमृत्य[1] शुद्ध्या कृकवाकुनन्दना-
विमावभूतां कुसुमावलीसुतौ ॥ ५५ ॥

५५. तत इत्यादि। भो भूमिप, धनुर्भृता—कोदण्डधारिणा भवता शब्द-वेधिना बाणेन निपातितौ क्षतौ, कृकवाकुनन्दनौ—ताम्रचूडपुत्रौ। शुद्धया—मुनि-निरूपितसद्धर्मश्रवणानुरागपरिणामेन विमृत्य—मरणं प्राप्य, इमौ कुसुमावलीसुताव-भूताम् ॥

इति स्वसंकल्पनयापि हिंसया[2]
निशम्य[3] घोरं भवविभ्रमं पितुः।
नृपः स भीतो बहुजीवघाततो
व्यधत्त वैराग्यरसाधिकं मनः ॥ ५६ ॥

५६. इतीत्यादि। नृपो यशोमतिः स्वसंकल्पनया हिंसया, पितुः—जनकस्य, घोरं—भीष्मं, भवविभ्रमं—संसारभ्रमणं, निशम्य—श्रुत्वा, बहुजीवघाततः भीतो भूत्वा, मनः—चेतः, वैराग्यरसाधिकं—विरागस्य भावो वैराग्यं तास्मिन्। रसो धैर्ये 'शृङ्गारादौ विषे वीर्ये गुणे रागे द्रवे रसः' इत्यमरः। तेनाधिकं व्यधत्त—अकरोत्।

तदीयपुत्रावपि तत्क्षणे[4] गतौ
मुनीश्वरे वक्तरि तद्भवक्रमम्।
विभक्तमन्वस्मरतामपि स्वयं
प्रबोधकप्रायभवा खलु स्मृतिः ॥ ५७ ॥

५७. तदीयेत्यादि। मुनीशं तद्भवक्रमं तयोर्यशोधरचन्द्रमत्योः भवः जननं, तस्य क्रमं वक्तरि सति तत्क्षणे गतौ—तदैव समागतौ। तदीयपुत्रौ—यशोमतिपुत्रौ। अभयमत्यभयरुचिकुमारौ विभक्तं पृथक् पृथक् स्वयमप्यन्व-स्मरतां—अनुस्मरतः। तथा हि—स्मृतिः स्मरणं, प्रबोधकप्रायभवा हि—ज्ञातृजन-प्रतिबोधनात् प्रचुरभवा हि ॥

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१. विमृश्य T. २. हिंसनात् P. ३. निशाम्य T. ४. °क्षणं P.

ततश्च निर्वेगपरो नराधिपो
नराधिनाथैर्बहुभिः समन्वितः।
विमुच्य राज्यं तनये तपोऽग्रही-
द्वणिक्च कल्याणसुहृन्महामतिः ॥ ५८ ॥

५८. तत इत्यादि। ततोऽनन्तरं निर्वेगपरो वैराग्यतत्परः नराधिपः—यशोमतिः तनये; अभयरुचिकुमारे राज्यं विमुच्य—निक्षिप्य, बहुभिः नराधिनाथैः सहितः समन्वितः भूत्वा सुदत्ताचार्यसमीपे तपोऽग्रहीत्। महामतिः तत्त्वालोकनचतुरमतिः वणिक्श्रेष्ठी श्रेष्ठः कल्याणसुहृत्—कल्याणमित्रं तु तपोऽग्रहीत्। जीवनदीक्षां जग्राह ॥

पितुस्तपोविघ्नभयात्तदात्मज-
स्तदा गृहीतं[1] नरनाथवैभवम्।
विरक्तचेता विषयेषु दत्तवा-
न्यशोधराख्याय निजानुजन्मने ॥ ५९ ॥

५९. पितुरित्यादि। तदात्मजः यशोमतेः सुतोऽभयरुचिकुमारः पितुः यशोमतेः तपोविघ्नभयात्—तपसः अन्तरायभयात्, तदा गृहीतं कर्मभूतं नरनाथवैभवं विषयेषु विरक्तचेता भूत्वा यशोधराख्यनिजानुजन्मने—स्वकीयानुजाय, दत्तवान् —यच्छति स्म ॥

ततो भगिन्या सह मुक्तमोहया
सुदत्तमासाद्य महामुनीश्वरम्।
त्यजन् परिस्पन्दमनिन्दया[2] धिया
विमोक्षविद्यासु गणै[3]रशिक्ष्यत[4] ॥ ६० ॥

६०. तत इत्यादि। ततोऽनन्तरं अभयरुचिकुमारः मुक्तमोहया भगिन्या—स्वस्रा, अभयमत्या सह सुदत्तमासाद्य, अनिन्दया धिया परिस्पन्दं—परिग्रहं, परित्यजन् विमोक्षविद्यासु—निःश्रेयसनिमित्ततत्त्वविद्यासु। गणैः—जिनमुनिसमुदायैः अशिक्ष्यत—'शिक्ष विद्योपादाने' इति धातौ कर्मणि लङ् ॥

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१. °ग्रहीत् T. २. °मनिन्दितो P; °ममन्दया M. ३. गुणै° M, T, P. ४. °रशिक्षत P.

स्यादेशेन, आसादितशुद्धदृष्टिः—स्वीकृतसम्यग्दर्शनवती युग्मं—वणिग्द्वयं, ननाम-नमति स्म ॥

पूजयन्तु शुचिभिः कुसुमाद्यै-
र्मामितःप्रभृति मत्पदभक्ताः ।
कुर्वतस्तु वधमत्र कुटुम्बं
नश्यतीत्यभिनिवेश्य तिरोऽभूत् ॥ ६७ ॥[1]

६७. पूजेत्यादि । मत्पदभक्ताः—मम पदयोः भक्ताः, इतः प्रभृति—इत ऊर्ध्वं मां कुसुमाद्यैः कुसुमाक्षतजलगन्धदीपधूपबलिफलैः पूजयन्तु । अत्र—मयि निमित्ते 'निमित्तात्कर्मणि' इति सूत्रेण (का. सू. I. ४२५) सप्तमी । वधं कुर्वतः पुंसः कुटुम्बं नश्यतीति अभिनिवेश्य—अभिनीय ज्ञापयित्वा; शापं कृत्वा वा । 'शापस्त्व-भिनिवेदनम्' इति विश्वः । तिरोऽभूत्—तिरोदधे ॥

अपि च कुसुमदत्ते पुत्रवर्ये स्वराज्यं
विषयसुखविरक्तो मारिदत्तो विधाय[2] ।
वनगतमथ ताभ्यां श्रीसुदत्तं प्रपन्नो
निरुपमविनयश्रीः संयमित्वं प्रपेदे ॥ ६८ ॥

६८. अपि चेत्यादि । विरक्तः—बहुजीवहिंसनभयात् वैराग्ययुतः मारिदत्तः कुसुमदत्ते पुत्रवर्ये स्वराज्यं, विधाय—कृत्वा, अथ—अनन्तरं, वनगतं श्रीसुदत्तं वनमध्यावतिष्ठमानं श्रीसुदत्ताचार्यं, ताभ्यां वणिग्द्वयेन सार्धं प्रपन्नः—संप्राप्तो, मारिदत्तः निरुपमविनयश्रीः भूत्वा संयमित्वं—मुनेः प्रसन्नतयान्तेवासित्वं प्रपेदे—प्राप्तः । इदं मालिनीवृत्तम् ।

विद्यामधीत्य सुचिरं गुरुसंनिधाने
तप्त्वा तपश्च बहिरन्तरिति द्विभेदम् ।
त्यक्त्वा समाधिविधिना तनुमायुरन्ते
देवोऽभवत्स नृपतिस्त्रिदिवे तृतीये ॥ ६९ ॥

६९. विद्यामित्यादि । नृपतिर्मारिदत्तनामधेयो मुनिः, गुरुसंनिधाने-सुदत्ताचार्यसमीपे विद्यां—तत्त्वावलोकनादिचतुरविद्यां सुचिरमधीत्य । बहिरन्तरिति द्विभेदं तपश्च तप्त्वा—कृत्वा । आयुरन्ते—आयुषोऽवसाने, समाधिविधिना संन्यसन-विधानेन तनुं शरीरं त्यक्त्वा तृतीये त्रिदिवे स्वर्गे, देवोऽभूत् । इदं वृत्तं वसन्त-तिलकाभिधानम् ॥

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१. After this, T and P have a verse 67 consisting of *ab*, viz., देव्या तयोरर्चनया तथैव । चित्रीयमाणः सह पौरवर्गैः, and *cd* being same as *65 cd*. २. निधाय P.

अल्पं निजायुष्यमवेत्य तौ च[1]
तपश्चरित्वा यमलौ यथोक्तम् ।
योगेन निर्मुच्य शरीरबन्ध-
मीशानकल्पेऽनिमिषावभूताम् ॥ ७० ॥

७०. अल्पमित्यादि । तौ यमौ–तद्वार्णिद्वयं, निजायुष्यमल्पमवेत्य, यथोक्तं–आगमोक्तिमनतिक्रम्य, तपश्चरित्वा–रचयित्वा, योगेन–ध्यानेन, 'योगः संनहनोपायध्यानसंगतियुक्तिषु' इत्यमरः । शरीरबन्धं निर्मुच्य–त्यक्त्वा ईशानकल्पे–द्वितीयनाके, अनिमिषौ–देवौ, 'अमरोऽनिमिषः सुरः' इति विश्वः । अभूतां–सञ्जातौ । इयमिन्द्रवज्रा ॥

अमरवनितामारस्मेरावलोकनगोचरं
तरुणतरणिच्छायाचोरं चिरं[2] दधतौ वपुः ।
विषमभवनिःसारीकर्तुर्मुनेः स्मरणावहौ
परमसुखिनौ रेमाते तौ सुरावसथस्थितौ ॥ ७१ ॥

७१. अमरेत्यादि । अमरवनितामारस्मेरावलोकनगोचरं–अमरवनितानां, मारात्–कामात् सञ्जातं स्मेरावलोकनं, तस्य गोचरं–विषयं, तरुणतरणिच्छायाचोरं–तरुणश्चासौ तरणिश्च तरुणतरणिः, तस्य छाया–कान्तिः; 'छाया सूर्यप्रिया कान्ति'रित्यमरः; कान्तेश्चोरं–स्तेयं, वपुः–शरीरं चिरं दधतौ । विषमभवनिःसारीकर्तुः–विषमश्चासौ भवश्च विषमभवस्तम् । निस्सारीकर्तुः–अनिस्सारं निस्सारं करोतीति निस्सारीकर्ता, तस्य मुनेः सुदत्ताचार्यस्य स्मरणावहौ–स्मृतिं कुर्वन्तौ । 'स्मृत्यर्थकर्मणि' इति सूत्रेण (का. व्या. सू. II iv.39) कर्मणि षष्ठी । परमसुखिनौ, सुरावसथस्थितौ–सुराणामावसथः सदनम् । 'वसत्यावसथावासः' इति धनंजयः । तत्र स्थितौ तौ देवौ । रमाते–रमणं चक्रतुः । इदं हरिणीवृत्तम् ॥

स्वर्गाधिरोहमवधार्य तयोः सुदत्ता-
द्यौधेयभूतलपतेश्च तपोबलेन ।
तद्विप्रयोगजनितं प्रविमुच्य शोकं
प्रीतिं यशोधरनृपः परमां जगाम ॥ ७२ ॥

७२. स्वर्गेत्यादि । यशोधरनृपः सुदत्ताचार्यात् तयोरभयमत्यभयरुचिमुन्योः, यौधेयभूतलपतेर्मारिदत्तमुनेश्च तपोबलेन स्वर्गाधिरोहमवधार्य–निश्चित्य, तद्विप्रयोगजनितं–तेषां वियोगसंभूतं शोकं शुचं प्रविमुच्य–त्यक्त्वा, परमां प्रीतिं जगाम ! इयमपि वसन्ततिलका ॥

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१. धीरौ P.   २. तदा T.

गुरुषु विनयवृत्तिं बन्धुषु प्रेमबन्धं
रिपुषु करकृपाणं दर्शयन्नाहवेषु ।
अधिगतनयसिन्धुः सत्यसन्धः स राजा
रणमुखजयसिंहो राज्यलक्ष्मीं बभार ॥ ७३ ॥

७३. गुरुष्वित्यादि । गुरुषु विनयवृत्तिं दर्शयन्, बन्धुषु-ज्ञातिषु प्रेमबन्धं दर्शयन्, आहवेषु-युद्धेषु 'सङ्ग्रामाभ्यागमाहवाः' इत्यमरः । रिपुषु परिपन्थिषु निमित्तेषु सत्सु । 'निमित्तात्कर्मणी'ति सूत्रेण (का. सू. I. ४२५) सप्तमी । करकृपाणं करतलकलितखड्गं दर्शयन् । अधिगतनयसिन्धुः-प्राप्तनीतिसमुद्रः, सत्यसंधः सत्यप्रतिज्ञावान् । 'सन्धा प्रतिज्ञा मर्यादा' इत्यमरः । रणमुखजयसिंहः-रणमुखजयसिंहेत्यपरनामधेयविराजमानः स राजा-यशोधरभूपालः राज्यलक्ष्मीं बभार । इयमपि मालिनी ॥

धर्म्ये वर्त्मनि तज्जना नियमयन्वर्णांस्तथैवाश्रमा-
न्वृद्धाराधनया हृषीकविजयादुत्तीर्णविद्यार्णवः ।
पारावारपरम्परीणपरमख्यातिर्नयोत्कृष्टधी-
रासेविष्ट यशोधरो नरपतिर्दीर्घां त्रिवर्गश्रियम् ॥ ७४ ॥[2]

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये चतुर्थः सर्गः ।
समाप्तोऽयं ग्रन्थः । §

७४. धर्म्ये इत्यादि । वर्णान्-चतुरो वर्णान्, 'विप्रक्षत्रियविट्शूद्राः चातुर्वर्ण्यम्' इत्यमरः । धर्म्ये वर्त्मनि-अहिंसामार्गे 'धर्मो धनुष्यहिंसायाम्' इति

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१. P ends here. २. A and F have the following additional verse as the 75 th :—

तावद्भवन्ति मधुरा मधुशर्करायाः-
स्तावद् हृषीकविषया हृदयं स्पृशन्ति ।
यावद्यशोधरकथा श्रवणानि पुंसां
श्रीवादिराजरचिता न रसैर्बिभर्ति ॥

§. After the colophon, F records the following eulogy:—

काणादः कोणमेकं भजतु भयवशान् सौगतस्यागतोऽयं
मृत्युर्मीमांसकाद्याः किमिति जडधियः कुर्वते गर्वकूलिं ।
येनायं न्यायमार्गप्रकटपटुवचःप्रौढिपर्यायरूढं
बाढं दुस्तर्कगाढग्रहणपरिगृढान् वादिराजस्तृणेढि ॥

ENGLISH TRANSLATION

10. Which, with its banners fluttering in the wind on the mansions of the wealthy, seems to invite, from above, the needy from every direction ;

11. Wherein, fawn-eyed women, though with limbs of unequal (also, 'unequalled') charm, appear to the gallants sweet in every limb ;

12. Where young princes are liberated from the distress of the fire of passion by caressing against their bosom the breasts of women, like mountains caressing clouds ;

13. Wherein riches, like the learning of the virtuous, grow more and more, even when freely distributed to the needy, day after day.

14. In the unmentionable (a euphemism for 'southern') quarter of that city, stands the goddess Caṇḍamārī to whom animal slaughter is exceedingly de---

20. The cuckoos on the branches of the mango trees in the temple-yard looked like offerings of meat, at the ends of spears, brought by Spring (the devotee).

21. Unable to let any delay in the punctual worship of the deity, (the punctilious) King Māridatta repaired to the temple of that goddess.

22. At his command, the citizens brought at once, from all quarters, pairs (i. e. a male and a female) of various animals.

23. In the temple of the goddess, cocks, goats, stags, boars, buffaloes, etc., bound down by tight ropes, were crying aloud in pain.

24. The earth, rent in several places by their piercing yells, seemed to indicate so many openings of the gateways to Hell.

25. The King pulled out his sword and gave this command to Caṇḍakarman :—" Seek out a human pair endowed with wholesome features.

26. After I have sacrificed the human pair with my own hands to the goddess, the citizens shall sacrifice the different pairs of lower animals.

27. Otherwise, there will be a breach of rule, unleashing the fury of the goddess, to the utter destruction of infants and women, cattle and elders."

28. Thus bidden by the King, Caṇḍakarman sent his men at once in all directions and set out himself in quest of a human pair.

29. Meanwhile, the wise and eminent sage Sudatta arrived in the garden of that city with a retinue of five hundred ascetics.

30. He was free from the three Defects (viz., passion, hatred, and ignorance) and devoid of the Three

Injuries (viz., mental, vocal and physical); his conquest over the Three Darts (viz., falsity, illusion, and evil) was complete and he was not tainted by the Three Prides (viz., of wealth, enjoyment and peace.)

31. He was free from the seven fears (viz., of this world, the next world, ability, unprotection, death, pain and accident), and assuring refuge to all beings. He was ever earnest in the study of scriptures and he was a shining flame of pure wisdom.

32. He was a singular abode of austerities, and a vast ocean of all holy rites. He was the shining sun for the lotuses of devotees, and he was taintless in his character and conduct.

33. Seated in a holy place there in the company of ascetics, he performed in earnest the prescribed rites after a journey.

31. As the company of ascetics observed a fast that day, the sage commissioned a pair of neophytes to obtain alms for themselves.

35. Bowing down to the sage, the twins set out and were caught on their way by Caṇḍakarman who took them later to the King of Rājapura.

36. Abhayaruci (the boy) addressed these words to his sister (Abhayamatī) :—" Sister, be reconciled in your mind. Do not fear death !

37. Don't you know that pain has lost its edge towards us through our prolonged ascetic life ? When the body itself is the source of all pains, how can one expect relief from pain so long as the body endures ?

38. Therefore, why should one wail in suffering that which cannot be avoided ? The wise ones declare that conquest of suffering is the highest penance. "

39. Hearing the words of her elder brother, Abhayamatī declared : " What fear can we have when we know the truth about the past and the future alike ?'

40. This is spiritual wisdom, and this its finest fruit : namely, disinterestedness in joy and suffering alike."

41. Consoling each other in this way, the princely pair arrived unvexed at the temple of the terrible Mārī.

42. Wherein the floor, bathed in blood and red in hue, was like the out-stretched tongue of the goddess desiring to taste the wine of blood.

43. Where the heaps of flesh, infested by swarming flies, looked like the undigested excess of food vomited out by the terrible Mārī.

44. Through the fresh human skulls hung on the high projections of the temple-wall, the goddess appeared, as if she were assuming numerous faces and looking for live sacrifices.

45. When the king drew near, these wise twins, being urged by the people to bless him, pronounced the following benediction :—

46. " O King, may this kingdom be the best governed one by your adopting the code of morality which is conducive to the good of all living beings and which ensures the good of all subjects."

47. Seeing them speak so fearless and free, Māridatta fell into quiet thought, with eyes staring in dismay :

48. " Is this perchance a divine pair disguised in human form ? Or perhaps a celestial couple fairer than Cupid and his mate ?

49. Never before have my eyes espied such unexcelled beauty. By luck, at last, my eyes have reaped the reward of their existence.

50. Even after seeing me with the drawn sword and this goddess so relentness, the minds of these two remain unvexed. What a matchless courage!"

51. Then he put them these questions aloud: "Who are you?" "Whence did you come?" "Which is your family?" "For what reason are both of you disinterested in pleasures even in childhood?"

52. Thereupon the wise Abhayaruci replied to him in words whose light dispelled the boundless darkness of sin.

53. "Oh King, our account is such as can be liked by the virtuous only. But you are fond of vice. Of what avail is our tale?

54. A perverse nature cannot brook the sight of virtue. To one affected by bilious fever, milk does not taste sweet.

55. So let our story alone. Do that which thou thinkest good. May that which our *karma* has conditioned be our lot. We have nothing to complain about."

56. On hearing this, the King threw his sword away and with folded hands importuned him to narrate his story. The prince then started his narration.

57. Meanwhile, the whole lake of royal retinue honoured that waxing moon (viz., Abhayaruci) exuding the nectar of morality, with lotus-buds of folded hands.

58. "Oh King, I heartily congratulate you on your mind being drawn towards the Noble Path. Religious faith, once kindled, will surely bring a benevolent mind to men in course of time.

59. Turn your attentive mind, therefore, to my discourse, dripping with the nectar of holy *Dharma*. Heard with religious faith, it will surely dispel sufferings, one and all.

60. Not only has this been declared by perfected saints (Jinas) who realised the Absolute, but this is our experience also, burnt, as we have been, by a thousand sufferings, time and again.

61. I shall narrate to you, O King, this delightful autobiography of ours, which will serve to dispel all evil. Please do heed the words of the virtuous.

62. The wise ones who will listen attentively to this holy account, quintessential, and conducive to the acquisition of the choicest state of all glory and joy, will surely paint the walls of the directions with their fame, white and radiant as the jasmine and the moon, and attain eternal bliss, after enjoying the highest pleasures in this world.

Canto II

1. There is, in the kingdom of Avantī, the famous city of Ujjayinī, abounding in delightful comforts, and competing with the wealthy capital (Amarāvatī) of the heavenly king, Indra, in respect of riches.

2. In that city reigned a wise king, with the glorious name Yaśogha, whose boundless valour was exhibited in his annihilation of proud adversaries in many a battle.

3. Since he decked the walls of directions with the paint of his glory, white as lotus, learned men proficient in etymology of words like *pṛṣodara* (*pṛṣat* + *udara*,

where *t* is irregularly dropped), gave him the appropriate name 'Yaśogha' (*yaśas* + *ghas*).

4. Even as the paste of red sandal-wood, full of saffron powder and camphor, cooled his hot limbs when smeared over his bosom, so did the moon-faced Candramatī, full of love, abate his love-fever by being pressed to his bosom in privacy.

5. To them was born a glorious son, by name Yaśodhara, matchless in good manners and valour. He was spreading, in all directions, the radiance of his fame, white as the train of waves in the Milky Ocean.

6. Abandoning the autumnal moon for fear of fading again as it were, Moonlight made her permanent home in his face, the abode of unfading beauty, and the seat of blooming blue lotuses, namely, the eyes.

7. The broad chest of that beaming prince, adorned by the necklace of shining pearls, seemed as if it were adorned by the radiant smile of the sporting goddess of wealth, residing therein.

8. His two massive arms, long like snakes, and like two embodiments of martial valour, served as Rāhu and Ketu to the rising orb of the moon, viz., the host of enemy kings.

9. Smashing down, as he did, the elephants' heads, viz., adversaries, he was a lion through and through in valour. Yet, because his body was the permanent abode of beauty, he attained fame on earth, only as the lion-waisted one.

10. In him who had the best of all virtues, there was nothing middling or low. (Passionate) damsels (interested in the latter) could not, therefore, feel satiated with him.

11. What wonder that his feet, rosy like fresh lotuses (and 'two veritable rubies'), gaining in splendour by applications of unguent (and 'by the work of lapidaries'), attained, by their excellence, the state of crest-jewels for the heads of vassal kings?

12. He had a queen, Amṛtamatī by name, whose limbs were fashioned as it were out of the moon's sweetest essence. Using her as the pulse, Love became aware of the throbbing delight in the King's heart.

13. He begot through her a son, Yaśomati, a grandson to Yaśogha, delighting the entire world with the nectar of his glory, just as Indra begot Jayanta through Pūtakratāyī (or Śacī).

14. Yaśogha, transferring the burden of administration to the noble youth, (Yaśodhara,) endowed with all the excellences within himself, became carefree and happy, enjoying the company of royal Lakṣmī for long.

15. Once the King in his court, attended upon by vassals, chanced to sight his grey hairs in the mirror, and religious as he was, renounced his craving for sensual pleasures.

16. At once, he made over his kingdom to Yaśodhara, of mighty prowess, and followed by a hundred kings who were also bent upon renunciation, betook himself to a penance-groove.

17. The goddess of sovereignty was full of attachment to him, the new husband, illustrating, as it were, the common nature of women. In every limb she expanded as though nourished by his constant attentions.

18. Bedewed with moonbeams, viz., his excellences, the entire populace shook off the scorching torment due to the king's parting, and took to him, with delight, he being like the dew-rayed moon in whom the light itself has taken shelter.

19. His conduct never angered the people. Discriminate as he was in action, he never became repulsive to them. With his wealth of modesty, he could never insult anyone. A liberal donor that he was, he could not brook avarice.

20. Only his sparkling physical eye would close during his sleep; but his other eye, constituting the machinery of administration, was ever (open and) wakeful; and with this he put an end to the very stealing tendency in thieves.

21. He repulsed the devilish attack of the rising foe, fierce like Ketu ('the dragon's tail'), and won back his full domain (also, 'the moon's full orb') victoriously, by dint of his valour (also, 'fire') kindled into flame upon the altar of the battle-sword by the counsel of ministers (also, 'sacred chants') and daring deeds (also, 'observance of ritual').

22. Once, at the close of day, he dismissed the assembly and, going up the mansion with walls of gems, arrived gracefully in the bed-chamber of his beloved, seeking connubial delights.

23. Then the sweet fumes of dark aloes, dark like the wings of pigeons, were seen issuing out of the lovely casements, after perfuming the inner apartments.

24. In the soothing red light of rubies there, the jasmine wreaths looked red indeed; and the people could recognise the blooming jasmines therein only by their fresh fragrance (and not by colour).

25. The wind, perfumed by camphor-dust, and blowing so soft and slow about the windows there, seemed like the sweet breath of the living goddess of that mansion.

26. On the couch with its dark legs of shining emeralds, and with white coverlets made of the soft feathers of white swans, the King, with his body comely with sandalwood paste, diverted himself with the Queen.

27. Now the lover would play the bee to the blooming lotus of her face; now would he wipe away the smear of sandalwood-paste on her plump breasts.

28. Now, embraced in the neck by her arm, adorned with glowing gems, he would become intoxicated with joy like Indra's elephant by the touch of Abhramū (its mate).

29. Now, desiring to secure the treasure in her middle, concealed beneath (the earth, viz.,) her waist-knot, he first dispersed the encircling girdle (viz., serpent) with sweet murmurs (viz., magic spells).

30. When the passionate husband freed himself from her close embrace and turned his eyes towards her groin, the charming queen became very angry at the diamond lamps which could not be blown out by her.

31. As he laughed aloud, biting her lips with his teeth, she, with a voice full of sweet moans, eyed him in anger and struck him hard with the wreath of jasmine torn from her hair.

32. While she adopted the reverse posture in the love act, perspiration, dripping from her breasts, fell upon his bosom like the oblation of ghee into the fire of passion.

33. At last, when the night had far advanced, the King, fatigued by amorous delights, fell asleep in joy, the grip of his arms around his beloved becoming loose.

34. Meanwhile, having tied down the King's elephant to its post close by the royal bed-chamber, the elephant-keeper who remained awake there, sang forth a song, melodious and sweet.

35. It was clearly rendered through the musical notes. It was excellent by the richness of voice. It was sweet and splendid by his skill in harmony. It was ravishing by the symphony of *Mālava-pañcama*.

36. The Queen, lying on her couch with half-closed eyes, her body languid after the amorous sports, heard this ravishing song, and at once took a fancy for the gifted singer.

37. The very next morning, the Queen, doting upon him, despatched her lady-in-attendance as a go-between. That lady, by name Guṇavatī, retraced her steps as soon as she saw him and cursed the Queen :

38. " Strange indeed are tho freaks of Cupid at whose bidding one's senses are lost ! Oh, that the Queen, a veritable Urvaśī in human form, should take a fancy for such a wretch !

39. An odious stench his face emits ; his body is, by birth, bent at the back. Dubious (and bald) are his eyes and brows. No neck at all he has and his hairs on the pate are so few and patchy !

40. His mouth is black like the beak of a crow. As for teeth, many of them are outside the mouth with just a few inside. Charred are his hands by the elephant's urine ; and his belly is bristling with running sores !

41. How, alas, can he fascinate the Queen, a paragon of beauty? Or why should I bother myself about this thought? Desire for the undeserved is in the very nature of women."

42. The messenger, of course, returned to the Queen and reported what she really felt in her mind. But the low-browed Queen, in a voice choking with frenzied passion, said to her:

43. "It is only a mistaken mind which values fresh youth, handsomeness, and nobility of birth. O friend, he that answers to the call of Cupid, is verily a god for pretty women.

44. The conquest of women's heart-treasure is after all the reward of even exquisite handsomeness, should it be present. When that goal is already realised in his case, of what avail is further reasoning? When the effect is accomplished, there is no need, surely, for knowing the cause.

45. Therefore he is verily my angel of love, drawn, as my heart has been, by the stream (lit. 'tube') of his song. O friend, why need I waste words? I cannot live without him."

49. Dismissing the assembly in his court, he entered the bed-chamber set in order, and simulating sleep that night, lay down on the superb couch along with the Queen.

50. Finding him asleep, the Queen extricated her body locked in his arms, picked up betel leaves etc., scents and bouquets, and went out to meet her paramour.

51. Intent on examining her misconduct, the King, with his sword unsheathed, shadowed her from behind on her way, even like Nemesis pursuing a sinner.

52. The paramour who was furious at the Queen for her late arrival, shook her violently by the hair, and thrashed her with the leather strap in his hand.

53. Though kicked down and insulted by that wretch, she did not cry. She was just moving hither and thither like the moonlight under an eclipse in the sky.

54. He placed his foot on her neck until she was swooning and made fun of her aloud :— " Oh sweet, see how I bear your feet on my head ! Why are you dumb ? Give up your sorrow. "

55. Recovering her breath somehow, she said :— " I am not at fault, O darling ! Pray, restrain your anger. Long I had to sit on the throne beside the King ; and that is the cause of my delay.

56. All my senses are ravished by the sweet features of your person. As long as I live, you are my life. How can I ever disregard you ? "

57. When the King saw her being enjoyed by him after this reassurance, he flew into a rage and

waved his sword to cut down the two (culprits). Yet, in his firmness, he reasoned within himself :—

58. " Of what worth is this mean creature, a groom of my elephants ? And a woman, though vile, does not merit the death-penalty. It ill becomes my royal might ; on the other hand, it will only tarnish my fame, spotless now as a pearl necklace.

59. How can this sword of mine, meant for slaying heroic enemies on the battle-field, be employed against creatures so base ? To be sure, a lion will not employ his tender tooth, which can tear out the temples of elephants, against a mere jackal.

60. So did the King, (majestic as) a royal swan, decide in his mind, and he returned in peace and lay down on his couch sand-white.

61. The very buxomness of her breasts which formerly excited, in his mind given to erotic thoughts, a desire to hug them hard, now brought him disgust.

62. Turning aside her amorous approaches, as if overcome by deep sleep, the King deeply pondered in his own mind, shocked by her adventure :—

63. " This woman is so lovely in every limb that she can seduce even Cupid. How could she, then, dally with a wretch ? Or, perhaps, sensuality breeds unreason.

64. Futile, indeed, is men's boast of handsome physique and blooming youth. Cupid is the master of the hearts of women ; and he does what he likes.

65. This woman is surely a rival of Lakṣmī (the fickle goddess of royal splendour) to prove herself such a downright adultress. How can I repose implicit confidence in her, so fickle by nature ?

66. Fie upon my mind, a prey to passion! Fie, fie upon riches, heading only towards misery! Let me, through renouncement, seek for the angel of Perfection who knows not inconstancy."

67. Occupied with such thoughtful musings, the King lay on his bed with eyes closed; and got up as though he were awakened as usual by the auspicious morning music falling on his ears.

68. He saw his face reflected in ghee, patted a cow devotedly, and consulted his doctors about physical health. Next, with his trusted retinue, he called on the Queen, seated on a dais, amidst chamber-maids.

69. Starting deliberately a *jocular entertainment*, the King began to play with her, and struck her soft body with a fresh dark flower, picked in sport.

70 As if unable to bear that pain, when she let her body drop to the ground, the King soothed her by sprinkling perfumed water and spoke out with affected sympathy:

71. "O accomplished (also, 'accursed') woman, death, which drew so near you when you were hit violently by the dark-faced one exuding moisture (also, 'pus') from all pores (also 'sores'), has been averted only by extraordinary good luck."

72. With these words suggestive of the nocturnal affair, he admonished the Queen. Very much shaken and seized with anguish, he went then to his mother.

73. Seeing her dear son bowing down his head to her respectfully, Candramatī seemed eagerly to drink him up with her eyes wide open. She inhaled the scent of his uncovered head so close to herself, and, with

her buxom breasts oozing out milk, became immensely happy.

74. Sprinkling on the son's head sacred grass and holy rice, fetched by noble housewives from containers made of gems, she blessed him saying: "Long may you rule the entire world, uprooting all your enemies by the sword in your hand!"

75. As the King's face-lotus was fading under the burden of vexation at his wife's misbehaviour, and as he lay breathing out sighs, heavy and hot, Candramatī was foolishly blessing her dearest son with a banner of glory bestowed by the goddess of Victory in battles with bigoted enemies.

Canto III

1. "Endowed with matchless might of arms as you are, my son, no enemies can confront you. Your dominion on this wide earth, begirt by salt oceans, remains unchallenged by any foe.

2. Though appropriated all the time (also, 'along the shore') by clouds, viz., the needy hosts, with rumblings, viz., songs in your praise, the ocean of your treasures remains as full as ever, undiminished.

3. There are numerous youthful damsels, with garlands pushed up by their buxom breasts, with lovely faces lit up by smiles, and with looks sweet and lingering, to delight you in your amorous moods.

5. You live happily amidst the soft and notes of pleasing musical instruments, the ench songs of accomplished songstresses, the delightful d shows of pretty dancers, and other entertainment

6. (a) You derive amusement in the assembl men who can judge (poems, etc.,) with pride, in w dripping with nectar of poetic essence; and who experts in readily composing narrative and descrip poems.

6. (b) You derive amusement in the assembly reciters with elegant and chaste expression; of dial ticians who are like the six-faced god Skanda in the s systems of philosophy; and of poets who can readil compose narrative and descriptive poems.

7. How is it, then, that on your face-lotus appear these signs of fading even at day-break? By this sight, my heart is bereft of joy, my son, and is sore as if irritated by salt."

8. Then the King, equal to the King of gods in prosperity, made answer to his mother: "By your infallible blessings, O mother, I am all right in every way.

9. But last night, O mother, I vividly saw that moonlight got itself separated from the moon, bearing the full glory of the opening night-lotuses (also, 'of the illumined earth below') and made union with darkness.

10. Not even once, in my life, have I ever seen such a thing even in dream. It has got itself fixed in my mind and is causing me unbearable agony.

11. The simple mother took the King's words, suggestive of the wife's misconduct, for a dream verily, and said to him anxiously :

12. "O my son, do take up immediate measures to counteract this. This is indeed a very bad dream you have seen. You should worship the goddess Caṇḍikā at once. She, when propitiated, will, surely, ward off troubles.

13. O son, sacrifice at once in her temple a herd of rams with the blade of your own sword. Satisfied by that offering, she will destroy, before long, the evil effects of your dream."

14. At this, the all too merciful King shut his ears and said; "O mother, is it right that you should say this, at once irrational and immoral?

15. After all, the life of man is a fleeting show lasting but a day or two. If, on that account, a living being is killed now, my soul will be tainted with horrid sin in lives to come; and how shall I bring it down upon myself?

16. For all kings in my family history, firm has been the hereditary faith in the religion of Jina. In that religion, violence is the most heinous of sins and is a source of hellish suffering.

17. In your motherly affection, O mother, never again tell me such words." Ruffled by these words, Candramatī spoke to him again;

18. "Let my word be disobeyed in this; let your faith in non-violence remain esteemed. Differently, then, you will propitiate the goddess by sacrificing a cock made of rice-flour."

19. As the mother was saying these words again and again, the King understood her keenness and reflected: "I said one thing; and another thing is the upshot now. What shall I do in the matter?

20. It is wrong to disobey a mother's bidding; and equally bad is the slaughter of living beings. Alas, what a fate that my mind should be placed in a quandary like this!

21. Causing injury to a replica of a sentient being is virtually injuring the sentient prototype itself. Inflow of *karma* through strange channels has been preached by the foremost ascetics."

22. Notwithstanding this wisdom dawning within himself, the King, overcome by regard for his mother, went like a skeptic (i. e. non-Jaina) to the temple of Caṇḍikā, along with his mother.

23. On Tuesday, which synchronised with the eighth of the bright half of Āśvayuja, the King devotedly circumambulated Caṇḍikā thrice and saluted the goddess, bowing down his head.

24. There he got the artificial cock, whose painted beauty had tempted a spirit to reside therein, and slaughtered it with the blade of his own sword, saying:—"O goddess, please derive satisfaction; this sacrifice is meant for thee."

25. Seeing the beheaded bird giving out a shriek at a short distance, the King threw down the sword in his hand and grieved. Folly, to be sure, brings anguish to the good-natured.

26. Alas, I am undone by the good-looking Amṛtamatī! Alas, I am undone by the bidding of my mother! Alas, I am to live long in Hell! Alas, I am bound by the unbreakable bond of rebirth!

27. How strange that this artificial bird itself should moan out aloud when hit by the sword! Alas,

36. Therein, as people saw, they had (once) enjoyed for long their empire over the entire earth; therein, again, they were seen feeding on filthy refuse and worms. The fruit of one's own action is difficult to get over in this world !

37. Once, seeing his woman in his own mansion dallying with the paramour, the peacock's memory of its past life returned, and it furiously pecked the paramour's eye until it bled.

38. Being smashed on the head by Amṛtamatī, the peacock fell down to the ground in pain. The dog, that had been Candramatī in the previous life, caught it (as it fell) and ate it up.

39. The King (Yaśomati), unable to forgive its killing his pet peacock, gave the dog a big blow with his diceboard.

40. Seeing both of them dead, the King was filled with sorrow. Good masters are so full of mercy towards their dependents that they do not reckon their lowliness.

41. The peacock that died came to be reborn as a boar bristling with sharp thorns in a big forest teeming with elephants, lions, eight-footed beasts, etc., near the Vindhya mountain.

42. The dog too, after its death, was reborn in the forest as a black cobra. Once, incited by old enmity, the boar killed down the cobra.

43. As the boar was about to move away after feasting upon the black cobra, a tiger, mad with hunger, suddenly pounced upon the boar and killed it.

44. The boar was born again as a red-eyed fish in the river Śiprā, while the black cobra became a violent crocodile therein.

45. As the crocodile was running fast after the fish, its enemy, in order to kill it, it came across the King's female hunchback on its way in the water, and snatching her away, the crocodile went back to its dwelling hole.

46. In a fit of anger, the king of Ujjayinī got the crocodile out of its watery hole through his fishermen and had it tortured unto death in numerous ways like cutting, and burning.

47. The crocodile, so devoured by Death, again took birth as a she-goat in the untouchables' colony of that very city. What filthy spots does not a soul frequent when tipsy with the brandy of *karma* ?

48. The red-eyed fish too came to be caught in a fishing net; and was brought to the King by his men. The King ordered it to be cut and cooked for the ceremonial dinner on his father's death anniversary.

49. The brahmins feasted upon that flesh and pronounced the benediction that Yaśodhara was in heaven. Meanwhile the half-cut fish thought; " Alas, I am here a fish all the time; and where is heaven for me ?"

50. Now the she-goat conceived the soul of the dead fish (as an embryo) in her womb, the very she-goat which had been the deadly black cobra, of the colour of dark clouds, in the third birth.

51. Being brought forth as a he-goat and with a body which soon came to possess vigorous youth, the

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51. Being brought forth as a he-goat and with a body which soon came to possess vigorous youth, the

he-goat mated freely with the mother-goat itself, overcome by passion.

52. Once, as the he-goat was in the sexual act with the mother, another he-goat came forth suddenly with eyes red in anger and killed it, tearing out its belly with its sharp pointed horns.

53. Again the soul (of the dead he-goat) entered the womb of the self-same she-goat, impregnated with its own semen. The excessive growth of the embryo in the womb caused much weight and pain to the she-goat.

54. Once, the King, who was returning from the forest after a hunt in disappointment, shot down the she-goat casually with his pointed arrow.

55. Seeing the young one of the goat slipping out of the cavity caused by his arrow-shot (in the body of the she-goat), the compassionate King ordered a man-servant of the lowest class to bring it up. Accordingly, the man brought it up.

56. Another time, the King vowed to offer he-buffaloes as sacrifice to the goddess Bhavānī, went play-fully into a forest with a band of followers of his own age, and killed a whole herd of animals.

57. Being extremely glad at the plentiful game he got, the King propitiated the goddess Caṇḍikā by sacrificing many he-buffaloes. His cooks removed the flesh of buffaloes to the kitchen for the banquet of brahmins.

58. Seeing it laid out for drying in the sun, the brahmins said : " This is not fit for the *śrāddha* ritual, since it is so impure by being touched by crows and dogs.

67. The big buffalo had a back strong enough to bear the heaviest of loads. A rich merchant made it carry his luggage on its back up to the outskirts of Ujjayinī City where he encamped with his caravan, fatigued by the journey.

68. Plunging repeatedly in the waters of the river Śiprā, the fatigued buffalo was trudging about therein, and killed down the King's best horse, Rājahaṁsa, let out to drink water in the river.

69. In his wrath, the King confiscated the entire belongings of that merchant, and had the buffalo instantaneously brought before him, intending to get it tortured to death.

70. The King's men nailed down its four feet (bound together), scalded its belly with (boiling) salt water, and hanging it with its knees up, burnt the buffalo alive, mercilessly.

71. A piece cut out from its roasted part in front, was handed to Yaśomati's mother, who ate it up at once and said : " I am not at all satisfied by (eating) this.

72. But fetch me the (roasted) thigh of the he-goat tethered in the kitchen." The men did so and the servant-maids spoke to themselves :—

73. " Amṛtamati's body is now odiously stinking and sticky with countless running sores. Yet, why does she keep on eating flesh, which is unwholesome to her health ?

74. This woman has committed sinful deeds in the past ; only a little of its fruition is her present state. Here in this world itself, man can see with his own eyes the course of *karma*, ever productive of dire fruit.

flower and glowing feet surpassing the colour of lines of gold on a touchstone.

83. Executing the affairs of state as directed by his ministers who were verily like Bṛhaspati (the minister of the king of Heaven), feasting upon wholesome food as directed by his doctors who were oceans of medical knowledge, and scoring a lion's victory on every battle-field, King Yaśomati, the lord of the goddess of imperial sovereignty, ruled the earth for a long time.

Canto IV

1. Once, when the woodland was gay by the arrival of Spring with his company of flowers, the King went out in the company of his wife Kusumāvalī to see the woodland beauty which, like himself, was spreading sweet perfume everywhere.

2. As the King approached the forest, the goddess of Spring appeared indeed to welcome him with words, viz., the sweet and melodious notes of cuckoos, and with radiant smiles, viz., fresh flowers.

3. (Though like creepers) extremely slender, fragrant with flowers, and bedecked with red shoots, viz., corals, the King's women moved to and fro, while the creepers could not give up their immobility at all.

4. The trees were shaking in the wind as if in fear of the prospect of their floral wealth being plundered soon. In their wake, the humming bees seemed to be weeping as it were, out of sympathy due to long association (with them).

5. The creepers now ascended the trees higher up, trees which were unscalable by men because of their

heights, as if the creepers wished to safeguard their floral wealth deposited on tree-tops.

6. As the pretty women firmly grasped the branches, cut off bunches of flowers and collected them, there arose the murmur of bees as if it were the moan sent up by the trees in pain.

7. Some of the trees in the forest with their branches in flower, served as swings for the pretty women; and shone as if they were so many celestial trees embraced by nymphs, come into being (on earth) for the first time.

8. Some of the courtesans lay gaily on beds of tender leaves in bower-houses as though they were bursting forth with leaves (also, 'thrills') all over, by passionate longings due to the advent of Love's carnival.

9. On a floral bed made for him at the foot of a tree, the King stationed himself with his darling Kusumāvalī, right in front, and entertained himself by listening to the Spring songs the ladies were singing.

10. Meanwhile Caṇḍakarman (the headman), on duty of clearing the forest of wild beasts and thieves, chanced to come there; and saw a very great sage, Akampana, sitting at the foot of a lovely tree.

11. He went humbly to the sage endowed with holy mind-concentration and falling at his feet, put him a question. The very nature of a believer (in religion) turns him towards the good.

12. "Closing your eyes and firmly seated, on what, Sir, are you meditating? And what may be the reward of such meditation? Be pleased to tell me. Conduct of persons like your honour cannot be unrewarding."

though there is no outlet for it. It is so even here. Understand this rationally.

21. If you should ask abut the soul's nature, here is my answer :—The soul is great, without a beginning, endless, and conscious of self and not-self. Ever does he revolve from one body to another according to the law of cause and effect ('merit and sin'–*Commentary*).

22. He is the doer of good and evil; and he is the diner of good and evil; and he is the partaker of joy and suffering. When meditated upon with perfected means, he indeed is freed from the dross of *karma*.

23. Refraining from the bad forms a greater element in the discipline of contemplation upon the soul than even knowledge of the good. Goodness to living beings is the supreme morality. Injury to them is its very opposite, Be sure of this.

24. The soul will ever accumulate merit to himself by devotedly keeping to the religious vows. The wise ones say that morality consists in faith regarding the scriptural categories, viz., the soul, and so forth.

25. Non-violence, truth, non-theft, celibacy, and sense-restraint are the five religious vows. The rewards also have been regularly classified and described by the wise :

26. Non-violence is the best remover of enmity. Truth makes for infallible utterance. Non-theft attracts riches towards itself. And celibacy is the giver of supreme strength.

27. To him who is keeping the vows unflinchingly, comes knowledge of life, both past and future.

The devotees, intent on adding strength to their religious practices, give up honey, wine and flesh.

28. I have already explained to you morality in detail. There is nothing more conducive to the soul's good (than morality.). One who keeps to it, though lacking in religious practices, will never fall into hell, the abode of misery.

29. Men who indulge in irreligious conduct find themselves on the theatrical stage of rebirth, assuming actors' roles of many an animal species and suffering much in their wanderings.

30. These two, who were once Yaśodhara and his mother, wandered through many births in intense misery and are now living with you as cocks.

31. If slaughter, practiced only in intent, can bring about such unbearable suffering, what need I say about (the effects of) real slaughter, and what, again, when it is associated with the whole host of sins like untruth ?

32. So, my son, give up violence and so forth. Let the thought, "This is mine life-long", cease. For, the saints say that the fruit of self-knowledge is just the choice of what is beneficial and rejection of what is baneful."

33. Hearkening to these words of that great sage, he adopted a religious outlook with the five vows. The two cocks, meanwhile, recollected their past births; and both of them crew aloud in joy.

34. At the same time, the King who attempted to exhibit his shooting skill to his beloved, shot the two caged birds with a single arrow that could hit the target guided only by sound.

35. The birds gave up the body with tranquil minds purified by the best (gem-like) religious vows. At the same time, Queen Kusumāvalī conceived them (in her womb) like a mine concealing twin gems of latent lustre.

36. (Later), she brought forth twins. Yaśodhara was born as a boy and Candramatī as a girl. Lovely as the moon and the moonlight, they grew up, delighting the eyes of people like nectar.

37. As they outgrew childhood, the twins took up the pursuit of heigher learning. Once, the King went out to hunt in a forest; and he chanced to see, at the start, a sage absorbed in penance.

38. Getting no game at all that day, the King was returning with a wry face. Seing the sage again, he said—'This is the impediment to my game' and let loose upon the sage, the whole pack of his five hundred hounds.

39. Seeing that the pack did not kill him because of his power of penance, the King's fury increased and he was about to slay him with his own hands when a merchant, Kalyāṇasuhṛt (lit. 'a good friend'), arrived there casually.

40. Noticing the danger to which the sage was exposed, he spoke to King Yaśomati: "Is it worthy of Your Highness to behave thus towards the great sage who deserves salutation ?

41. Your evil intent about him is itself sure to rob your good in birth after birth. Bearing a mind ever steady in penance, he has won power unconquerable even by Indra (the lord of heaven).

42. Himself without joy, he favours all; knowing no anger, he subjugates all (senses). Always, the con-

duct of those who are self-realised through knowledge is extra-ordinary.

43. Prostrate yourself, therefore, at his feet in devotion and heed his advice that can purify sin, already perpetrated. In case these words of mine do not appeal to you, it only means that you are intent on your own fall."

44. The King said to him: "How can I bring myself to bow down to this man whose body is unwashed and dirty, until I at least make sure who he is by birth — and that too when he has proved an impediment to my game?"

45. The merchant replied: "This man is ever pure because sin is suppressed by his right conduct. Purification, in water, of the evil-minded is just like washing from outside a handful of faeces.

46. This conqueror of Cupid is a 'Gaṅga' by birth; and his prowess was deeply felt for long in Kaliṅga. He is called Sudatta and is now practising penance, freed all of a sudden from the lures of the world.

47. What Your Highness says about his being the cause of the loss of game and sport, is perfectly true. By the power of this holy-natured one, there is no game for hunters in this forest."

48. The King accepted this counsel of his friend and respectfully fell at the feet of the sage. He said to himself: "Saluting this sage with my head, I shall be washing away my sins once for all."

49. The sage stopped the King, who had first contemplated murder, from bowing now and recounted

all that the King had thought in his mind. The wonder-struck King asked the sage respectfully to tell him the fate of his grand-father, etc.

50. Thereupon, the sage granted the King's request and narrated what he saw in his yogic wisdom : " Your grandfather, by his penance, has attained the sixth supreme heaven, beyond even the fifth one !

51. There he delights, day and night, with zest undiminishing and enjoys pleasures amidst nymphs, adorned with heavenly ornaments and equal to the newly risen sun in radiance.

52. My son, murdering her own husband with poison, your mother became a leprous woman. Even after death, she has fallen into the wretched fifth hell (Dhūmaprabhā) and is suffering agonies there.

53. Your father, Yaśodhara, killed an artificial bird ; and due to that sin, was reborn as a peacock, as a boar, as a fish, as a he-goat twice, and finally as a cock.

54. The mother of Yaśogha's son (i. e. Yaśodhara) too, for the same sin, underwent no less misery gradually as a dog and a cobra, as a crocodile and a she-goat, as a buffalo and a hen.

55. At last, O King, being shot down in the forest by the sound-guided missile of your mighty bow, and dying with pure minds, the cock and the hen have now become the children of Kusumāvalī.

56. Listening to the horrid wanderings of his father through several births, on account of even contemplated violence, the King became afraid of the manifold slaughter of living beings at his hands and his mind leaned more and more towards asceticism.

57. His children too, arrived there as the great sage was narrating their several births; each of them recollected the past lives. Memory revives, indeed, when strong reminders are present.

58. Thereupon, the world-weary King passed on his Kingship to his son (Abhayaruci) and took up asceticism, along with a number of ruling chiefs. So did the wise merchant, Kalyāṇa-suhṛt.

59. The son (Abhayaruci) who had then received kingship from his father, lest there should be any impediment to his father's penance, and who was really averse to sensual joys gave it away to his younger brother named Yaśodhara (II).

60. Thereafter, with his sister (Abhayamatī), also freed from illusion, he approached the great sage Sudatta, relinquished possessions with a blameless mind, and was initiated into the lores of salvation by the monks.

61. We ourselves are king Yaśomati's twin children who sat at the feet of holy teachers in the forest. Between us two, they call me Abhayaruci and they call this lady Abhaymatī.

62. Today, O Māridatta, we happened to step inside your city and get caught by Caṇḍakarman in the course of our daily rounds to beg food for the great sages who have encamped in the garden outside your city ;

63. Remembering our horrid misery in several births brought about by sham violence itself, we have renounced affluent wealth and become disciples of the great sage (Sudatta).

64. How strange that our attempt at killing a fake bird should result in our horrid wanderings in

various lives! Our minds shudder at the thought even now. But we see Your Highness about to kill a whole host of living beings. We are wonder-struck and filled with pity."

65. Listening to their words, the goddess Caṇḍamārī, along with citizens gathered there, felt pleased, even as they could see (with their own eyes). Coming to know that they were his own sister's sons, King Māridatta too felt pleased.

66. The goddess Caṇḍamārī, seen by all people in her visible form, herself attained asceticism and bowed down to the twins, since good sense had dawned on her by their discourse and she now dreaded the miseries of violence.

67. Before becoming invisible, she declared: "Hereafter, let my devotees worship me only with pure objects like flowers. If anyone should kill (animals), his family shall be ruined."

68. Becoming tired of sensual pleasures, King Māridatta made over his kingdom to his worthy son Kusumadatta, and went with unequalled humility, along with the twins, to the holy Sudatta in the forest and became an ascetic.

69. Learning the scriptural lore for long at the feet of that teacher, and practising penance two-fold, viz., the external and the internal, and giving up his body in yogic fashion at the close of his appointed life-span, that king became a god in the third heaven.

70. Knowing that their life-span (on earth) was short, the twins practised penance in the prescribed way, and discarding their bondage of body through

yoga became two gods in the second heaven (viz., Īśānakalpa).

71. Endowed there with radiant bodies outshining the brilliant rising sun, and sweetly glanced at by the smiling nymphs in love, they sported in that heaven for long, steeped in supreme delight; remembering all the time their teacher (Sudatta) who was responsible for breaking the vicious circle of their births.

72. Coming to know that these two as well as the king of Yaudheya (i. e. Māridatta), had ascended to heaven by the power of penance, king Yaśodhara (II) gave up his sorrow of separation from them and felt extremely glad.

73. Exhibiting his reverence towards elders, his deep love among kinsmen, and his sword in hand against enemies on the battle-field, that King (Yaśodhara II) well-read in the vast ocean of polity, sworn to truth, and a victorious lion at the head of battle, held the sovereign rulership of the (goddess of) state.

74. Keeping his subjects of different castes and stages (of life) steadily on the righteous path by his power, crossing the sea of learning by serving attendance on wise elders and by conquering the senses, the Emperor Yaśodhara (II), with his great fame touching the other shores of far away oceans, and with a mind well disciplined by the science of polity, enjoyed for long the best fruits of the Three Values (of life).

I. INDEX OF VERSES IN THE TEXT

(References are to Canto and Verse)

III. INDEX OF REFERENCES IN THE INTRODUCTION

(*a*) *Modern scholars*

(*b*) *Classical authors*

(c) *Classical works*